

# MAGAZINE OF ART

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CHALLENGE AND PROMISE: MODERN ART AND MODERN SOCIETY BY RENE D'HARNONCOURT

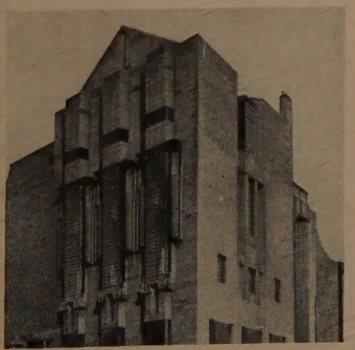


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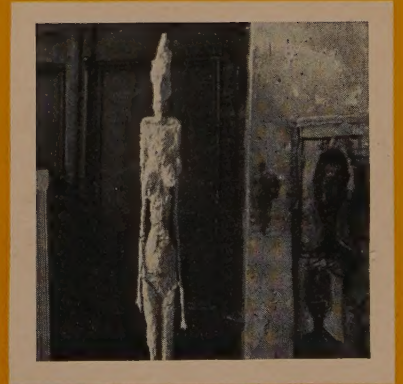


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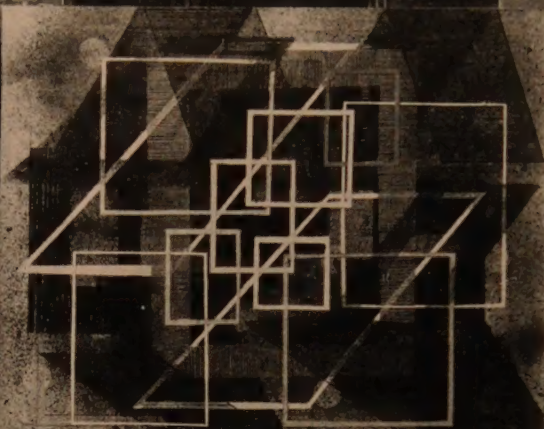
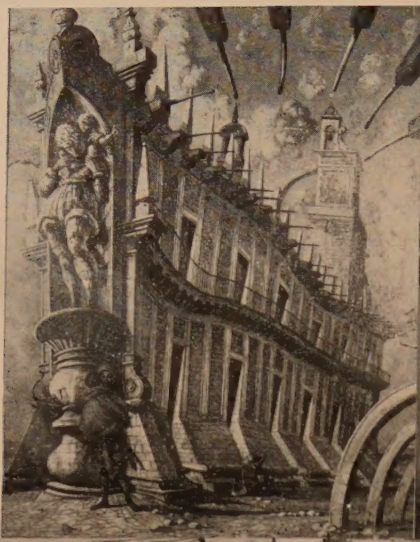
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RENE D'HARNONCOURT

## Challenge and Promise:

### Modern Art and Modern Society

SINCE the turn of the century the function of art in society has become increasingly a subject of major concern to artists, art critics and philosophers, and during the past few years we have witnessed an even broader public interest in the subject. In foreign countries it has become the direct concern of governments, of their ministries of education and propaganda and sometimes of their police; and here it has given rise to discussion, controversy and occasionally to violent polemics in popular magazines and the daily press. Such widespread preoccupation with the social functions of art indicates a growing popular awareness of the importance of art as a factor in our lives. This in itself is a most encouraging thought, but we cannot remain insensible to the peculiarly vindictive tenor of many of the criticisms of modern art and modern artists that are currently being introduced into the controversy.

Heated arguments about the value and validity of new art forms are as old as art itself. And there are those today who argue for a "return" to "eternal values" and "proven forms." This is normal. What is peculiar to the present conflict are the claims of some of the critics of the modern movement that they are the real progressives fighting for a new art still undiscovered or possibly not yet born. This is not the usual lusty battle between conservatives and progressives about the supremacy of specific art forms. It is rather a ghostly feud in which writers and critics accuse the artists of today of failing to create something that does not exist—but which they believe should be the art of our time. These criticisms cannot be brushed aside as insincere or inconsequential: their very bitterness and passion reveals them as deeply rooted in the haunting anxieties and insecurities of our day.

In an era tortured by doubts and by fears for the very survival of civilization, people desperately call for leadership—not only political but spiritual. For this they go to the minister, the philosopher, the scientist, the man of letters and the artist. Some of them find what they need, but many return from their quest disillusioned and deeply resentful.

To have an understanding of art does not refer just to the simple recognition of the subject matter in a work of art, but it also implies a grasp of its emotional content as expressed in form and color. Otherwise there would be no difference between a Petty Girl and the Venus de Milo—both being easily recognizable as partially draped ladies.

Those who find the artist's work obscure often accuse him of lack of social responsibility or even of frivolity. They like to compare the contemporary artist with his confrère of the past, whose work they fondly imagine was easily understood by all. This is of course a romantic deception. The Venetian painter's overlaid allegories, for example, were directed only to a relatively small group of his city's aristocrats; and on the other hand, the technique of the nineteenth-century impressionist artist obscured his contemporaries' vision of his otherwise familiar and readily intelligible subjects.

The now too prevalent assumption that a painter lacks a sense of social responsibility because his work cannot be readily understood by all the people or even by many people is a conclusion reached in despair; but it is illogical and has no foundation in fact. I do not believe that there ever was a time when so many artists were so deeply concerned with the structure of society as today. Concern with social problems has in general become more widespread among all kinds of people, and so, like everyone else, the artist, as a citizen, thinks more about such matters than did his equivalent of fifty or a hundred years ago.

If we were to judge the social consciousness of an artist or of a creative thinker by the number of his contemporaries who understood his work, many of the geniuses who shaped the destiny of the world would have to be dis-

*Frontispiece: pictures by (top row) Eugene Berman, Philip Evergood, Arshile Gorki; (second row) William Baziotès, I. Rice Pereira, Peter Blume; (third row) Morris Graves, John Marin, Ben Shahn; (bottom row) Ivan Albright, Stuart Davis.*



missed as irresponsible highbrows. There were always artists who spoke directly to the masses. But there were also others who, though their works appealed only to small groups, became popularly understandable either to the next generation or served as a stimulus to others who did reach the masses. To measure an artist's intrinsic value and the value of his work by the standards of mass intelligibility seems particularly inappropriate today. It is a truism in science and technology that progressive specialization makes it increasingly difficult for us to understand all the facets of contemporary human achievement. In these fields we do not measure value by the standards of mass intelligibility, why do so in the arts?

If there is anything unique in the art of today compared with that of all the preceding epochs of Western civilization, it is the simultaneous existence of many art forms that are, at least stylistically, entirely unrelated. No one can deny that *stylistically* there is no resemblance whatsoever among the works of Ben Shahn, Stuart Davis, Morris Graves, Ivan Albright, Eugene Berman, Peter Blume, John Marin, Rice Pereira, William Baziotes, Philip Evergood—to mention just a few American painters. And yet there is no doubt that all these men paint in terms of our time. It is usual to arrange such a list according to the labels "representative" and "abstract," implying obvious similarities within each of the groups and clear-cut differences between them. This obscures the important fact that the stylistic differences that distinguish these artists are not simply the result of a more or less abstract rendering of subject matter, but that these differences of style are just as marked in artists who are equally abstract or equally realistic. Take Berman, Blume, Shahn and Albright among the painters who are realistic in their rendering of individual subject matter or Gorki, Pereira, Stuart Davis and Baziotes among the abstract artists. If you compare their work with that of any epoch up to and including the early phases of impressionism you will realize that, in the second half of the last century, relatively uniform collective styles were replaced by a large number of individualized styles. This is the great and significant change that has taken place in art. During the reign of Louis XV, it was unnecessary to ask your painter, or even your carpenter, to do his work in a given style. The up-to-date artist of the time gave you Louis XV. There were obviously some conservative artists even at that time who may not have caught up with their Louis and would have given you a XIVth instead of a XVth. There were others who borrowed elements from foreign countries—say from China—and again, there was a considerable range in the personal predilections of the individual artist. But, by and large, the work of every great epoch of the past has had uniformity of structure and style and is therefore much easier to grasp and to evaluate than the multiform work produced in our time.

Once we have recognized this basic difference between the art of the past and the present, we are able to ask the questions that must be answered if we are to approach modern art without prejudice. These are the questions: Why has art lost its collective style? Why do so many of us resent this loss? And why can't we find a collective style that fits our time?

The collective styles of the past were an expression of concepts held in common by the society of each epoch.

The work of the gothic artist reflected the accepted structure of the gothic world—a world whose reach towards God was a powerful thrust towards a common goal, exemplified in the building of the cathedrals. Gothic man and gothic art found strength and security in a cosmology that reconciled the reasoning and faith of their age. As epoch followed epoch this formula changed under pressure of man's desire to explore ever new avenues of research. However, it was not until the middle of the nineteenth century that reliance on reason alone destroyed the balance between faith and reason which was the very essence of the formulae of every previous age. Then, for the first time, doubts appeared not only of the validity of past formulae but of the general validity of any. Freed from the restrictions of dogma, man explored the world with new fervor and found that he could push back its limits in all directions. In the arts as elsewhere—perhaps especially in the arts—the nineteenth century was a time of growing individualism, and it is one of our boasts that we in the twentieth have helped to extend this achievement and preserve it when it has been threatened. Freed from the restriction of collective style, the artist discovered he could create a style in the image of his own personality. The art of the twentieth century has no collective style, not because it has divorced itself from contemporary society but because it is part of it.

And here we are with our hard-earned new freedom. Walls are crumbling all around us and we are terrified by the endless vistas and the responsibility of an infinite choice. It is this terror of the new freedom which removed the familiar signposts from the roads that makes many of us wish to turn the clock back and recover the security of yesterday's dogma.

The totalitarian state established in the image of the dogmatic orders of the past is one reflection of this terror of the new freedom. The totalitarian state negates the very achievements that have made modern civilization possible and tries, through ruthless control of thought and of creative genius, to protect itself from exposure as a dead shell.

It is obvious that the dilemma of our time cannot be solved by a denial of experimentation whether by directive or by pressure. It can be solved only by an order which reconciles the freedom of the individual with the welfare of society and replaces yesterday's image of one unified civilization by a pattern in which many elements, while retaining their own individual qualities, join to form a new entity.

If this is our social goal, we must welcome its equivalent in the arts. To expect a diversified society to produce a uniform, universally understood art is a measure of our true fear of facing the results of our own advances.

The perfecting of this new order would unquestionably tax our abilities to the very limit, but would give us a society enriched beyond belief by the full development of the individual for the sake of the whole. I believe a good name for such a society is democracy, and I also believe that modern art in its infinite variety and ceaseless exploration is its foremost symbol.

**Note:** Expanded from a talk given at the Annual Meeting of the American Federation of Arts in May 1948.



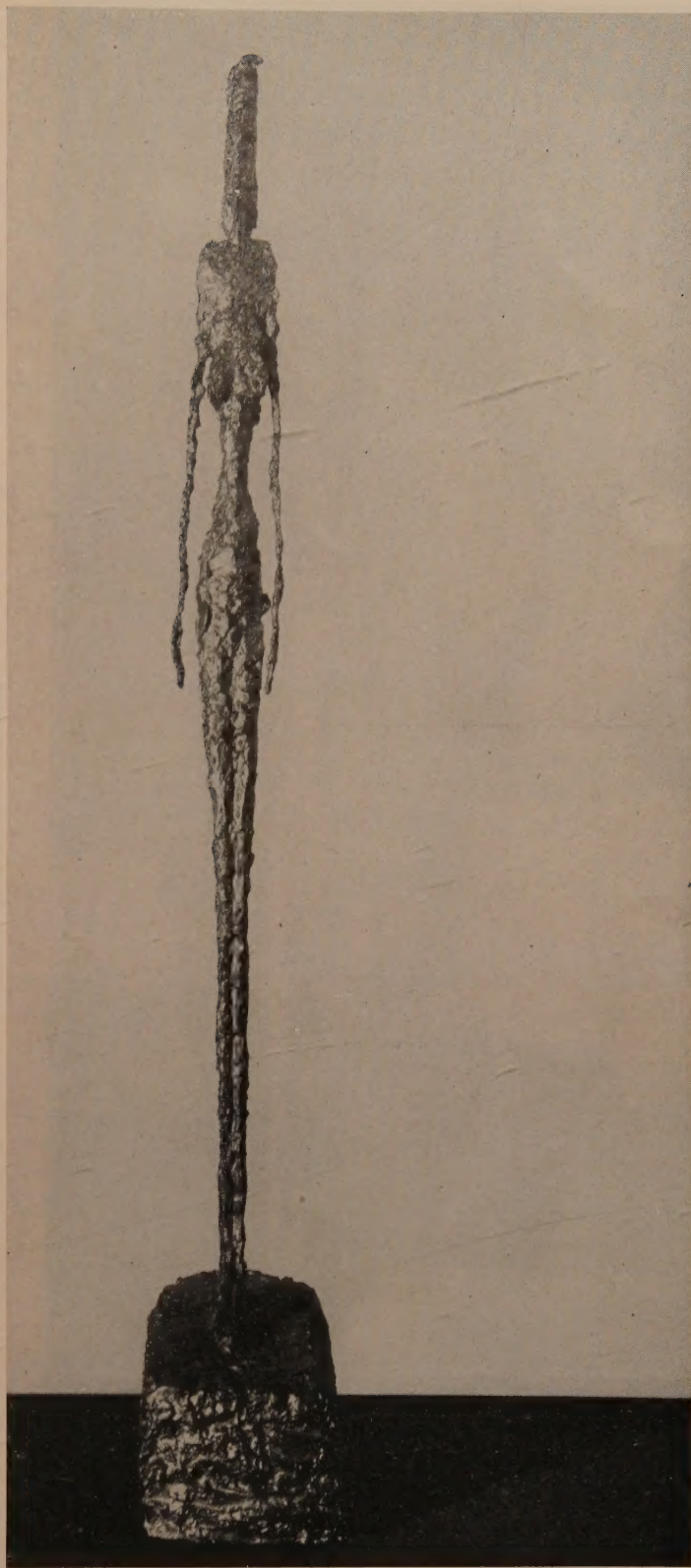
GEORGES LIMBOUR

## Giacometti

For many centuries sculpture was made for public parks and gardens. Sculptors, as associates of architects, gave meaning to buildings by decorating them with bas-reliefs or by filling with statues vast spaces between columns. But in recent times this collaboration has no longer existed, and the sculptor, driven in upon himself, was forced to make single, isolated figures. After years of designing small statues and "constructions," many sculptors now dream of "reconquering the wall." (The phrase has become classic, though critics still debate its meaning and purpose.) Today many artists are working on a large scale, designing for the out-of-doors, planning fountains and gardens.

While other sculptors were feeling this need of expanding their working space, what were the interests of Alberto Giacometti, a man now in his forties? He had no wish to deal with the architect. Gardens, fountains, terraces were entirely too immense, did not even belong to the world of which he dreamed. An invitation to decorate a World's Fair building, as others were doing, would have seemed ridiculous. Rather than wishing to impose upon indifferent eyes great blocks of stone which, rightly placed, can hold their own against an entire landscape, Giacometti dreamed of the building of an inner sanctuary, some palace of the mind not to be measured by any ordinary rule.

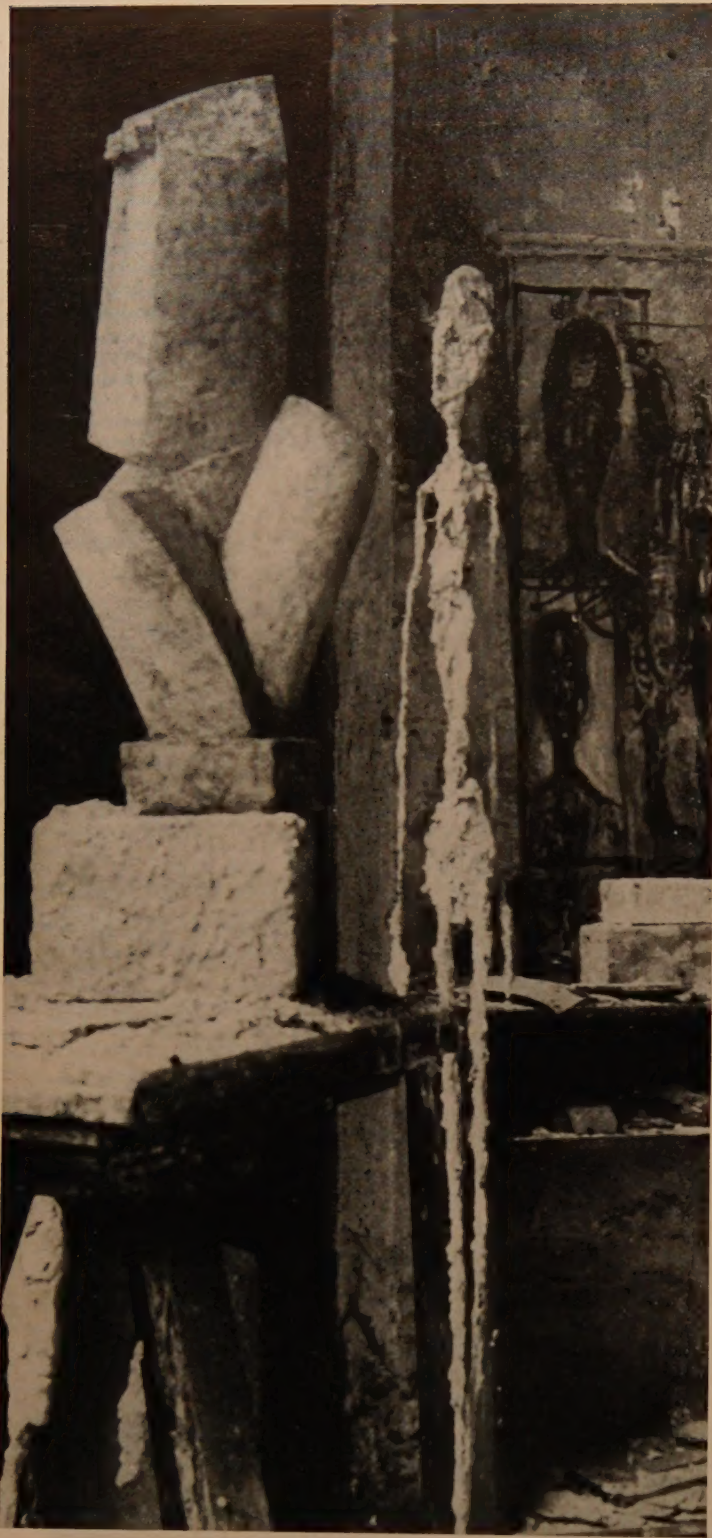
But sculptors make statues, and can one still call by such a name the tiny—in some cases minute—works that Giacometti conceived? Never before had a sculptor used so little plaster, and in his hands sculpture seemed to become un-material. But he was as exigent as if working on the largest scale, and he expended an enormous energy in the manipulation of so little matter—for what counts in sculpture is neither the granite nor the bronze but the idea. Disdaining fame and fortune, he devoted himself to the search for a perfection of his own. He engaged in a gigantic struggle with these tiny objects.



*Giacometti, Tall Figure, Half-size, bronze, 52" high, collection Samuel Marx, Chicago.*

Of this his studio still bears witness. On entering it, one is afraid of upsetting these slender, fragile creatures (really more solid than they seem), which rise from the floor, or of falling over piles of old plaster leaning against the walls and heaped high under the tables. Giacometti's atelier looks more like a demolition scene than a workshop of construction. And what palaces and what dreams have been destroyed! All this plaster was once sculpture, but dissatisfied with his work the artist stripped, dismembered,





*Right, Man Pointing, 1947, bronze, 70" high; below, a study for Man Walking, 1947, original plaster, 67" high (Patricia Kane photographs).*



*Above, Torso, 1925, 20" high and The Burglar, 1947, 64" high, both original plaster (Patricia Kane photograph); left, Tightrope Walker, 1923, pencil drawing, 14 5/8 x 11 1/4", photo Pierre Matisse Gallery.*





destroyed and then remade it all. Thus this moving graveyard of statues gives evidence of Giacometti's patient and passionate tenacity.

A few years before the war he executed small monuments, either of pure abstraction or inspired by the human form. These airy constructions, made of a thin coating of plaster over wire, seemed to resemble ladders because there was so much space between their fragile uprights, props and bars. Yet these imaginary forms lent themselves to graceful curves; never massive, they were always light, open, transparent, fragile, elegant. One felt in this sculptor a curious repugnance for substance, a turn of mind and an idealism all the more striking because it was a time when many young sculptors—remembering only too well Brancusi's return to the primordial egg closed in upon itself—cherished the solid block and the polished mass.

About 1935 Giacometti began to explore the human, especially the female, form in figures between seven and twelve inches high. These personages stood with legs joined and arms hanging at their sides, in an Egyptian stance, we may say, but yet very un-Egyptian. These little beings into which the artist wished to put so much and which told as much about him as the most massive sphinx (the only difference is in the quantity of material and this, says the artist, is of no importance), these little beings were a constant source of worry and dissatisfaction. He destroyed them, remodeled them, changed their proportions, each time subtracting material, and finally reduced them to little slender objects the height of a pin. There is a great variety of them in his studio; each one stands on a pedestal the size of a large match box. Some have been cast in bronze; others, slightly taller (between nine and fourteen inches high) are variations of the same figure.

What skill, what urge, drove Giacometti, as soon as he wished to perfect his figures, to diminish them? For he wished to escape from this attraction towards the small and to give new vigor to these minute beings. During the war and in the years since, he has done a series of statues about six feet tall. Several lie sleeping in the dust of his studio attic; others, more severely condemned, have long since disappeared in the pile of broken plaster, but within this white cemetery some few marvelous figures have been left standing.

There is a statue of a man in the simple process of walking; he walks so convincingly one feels compelled to step aside that he may pass. Like all the artist's figures, the limbs and trunk are singularly long and slim. (Give the maximum effect with a minimum of material!) The flesh is not smooth but worked over, rough and bristly. Is this what Giacometti wanted to make: a man whose anatomy is peculiar to himself—embodying the sculptor's plastic ideal and also many other spiritual and sensual desires—and who creates the illusion of advancing? If we are to judge by a work the artist showed me and to which he had devoted considerable time, this illusion must be very important to him. It was a little man, about as tall as a matchstick, in walking position, mounted in profile on an exceptionally

large, hollowed-out pedestal which gave the statue the effect of motion. Placed on an ordinary pedestal, the illusion of motion was lost, and the figure was static. It was therefore the unusual height of the pedestal and its carefully premeditated central cavity that made the figure appear to move forward, as if there were some silent clockwork in this hollow. Thus a curious effect was obtained: that of an illusion, not of surface relief but of movement, and the mechanism of this effect was not found within the figure itself but in a subtle device outside it.

In another, larger figure the device of a hollow pedestal was no longer utilized. By what means did the artist make this one walk? By the use, common to sculptors, of a realistic gesture of its fantastic limbs and a truly life-like attitude given to an invented body. A subtle combination of the real and the imaginary, which made the figure fascinating, made it walk . . . towards what (for is there anything interesting in a walking statue)? Towards its daily bread or towards some impossible fantasy or perhaps—considering the two-fold source of its birth—towards both at once.

Like many other sculptors, Giacometti has made studies of hands alone. Whether the hands be joined or the fingers interlaced, there are difficulties to overcome in the play of lights and shadows and in the choice of expression among the many things that hands can be made to say. Giacometti does not seek out technical difficulties; instead he reinvents the hand, searching for a form in keeping with the anatomy of his strange creations in order to complete them. In this way he remakes his men piece by piece, searches for his creatures limb by limb. Thus he makes statues of a single arm or leg, and these limbs are self-sufficient. He has also made separate heads and busts of his ideal being.

Beside the other figures in his studio stands a woman, straight, legs together, arms at her sides. We have seen how, over the years, the sculptor studied her pose and her proportions. She must be long and sharp but at the same time keep and convey the impression of her rounded forms. And, as a matter of fact, drawn together as she is in her extraordinarily svelte form, one is still sensually aware of her waist, full hips, round abdomen and breasts. Where the two preceding figures were in motion, this woman is totally motionless. "Movement," says Giacometti, "helps me to find form."



*Giacometti, The Hand, 1947, original plaster (Kane photo).*



# The Weaving of a Pattern:

## Marsden Hartley and Gertrude Stein



"SOME years after when Gertrude Stein and her brother were just beginning knowing Matisse and Picasso," Miss Stein writes in *The Autobiography of Alice B. Toklas*, "William James came to Paris and they met. . . . He was enormously interested in . . . the pictures she told him about. He went with her to her house to see them. He looked and gasped, I told you, he said, I always told you that you should keep your mind open."

Certainly Gertrude Stein never forgot the wise counsel of her former teacher. The intellectual curiosity which she had inherited continued sharp and keen to the end of her life, and in 1946 she was as intensely interested in the painting of Riba-Rovira and Jean Atlan as forty years before she had been in the canvases of Matisse and Picasso. But her open-mindedness (although we should agree with William James as to its indispensability for the art critic) is not everything. Both Leo Stein and his sister—after she had learned her lessons from her brothers—were not only eager to discover whatever there was of interest in the work of a new painter but, once they had found out for themselves the qualities, were extremely articulate about them. Fortunately they were well enough off financially to be able to buy many of the pictures they liked, and when they talked about the artists they could point for illustration to the walls at 27 rue de Fleurus. The fact that they backed their opinions financially gave their statements added authority in the eyes of dealers and fellow collectors. They had an instinct for important pictures, and I remember Miss Stein's remarking that she often visualized the exhibition that could be made by bringing together all the big paintings which had at one time or another been housed at 27: the Vallotton nude, those enormous Picassos of the Harlequin period, the Matisse *Bonheur de Vivre*, the Cézanne portrait of Madame Cézanne—to mention only a few. In the early days, 27 rue de Fleurus was a museum of modern art on a miniature scale, with the older established pictures passing on to other patrons and eventually to museums and newer, still unaccepted canvases taking their places. The Steins' Saturday evenings became famous as the kind of *vernissages* they so often resembled, and a struggling young painter could claim to have been recognized if he could point to one of his pictures hanging—though ever so high—on the whitewashed walls of the atelier.

As Miss Stein's reputation grew, her written work came to have increasing weight. The portraits which she wrote in 1909 of Matisse and Picasso (printed in 1912 by Stieglitz in his *Camera Work*) were the first of a long series of publicity releases for the artists whose work interested her. Nadelman, Manguin, Braque, Lipchitz, Jo Davidson, Marsden Hartley, Harry Gibb, Juan Gris, Marcel Duchamp, Picabia, Sir Francis Rose, Elie Lascaux, Tchelitchev, Bérard, Tonny, Berman, Riba-Rovira, Atlan and Raoul Dufy—these are by no means all the painters and sculptors whose names appeared extensively in her writing through the years.





*Interior, 27 rue de Fleurus, 1910, courtesy of Yale University Library.*

James Thrall Soby has pointed out elsewhere that the letters written to Gertrude Stein by artists are on the whole less interesting than those from writers. The artists' letters tend to be neither informative nor of great literary value, though there are of course notable exceptions. The exchange of ideas took place normally in conversation and argument, and the written word was often resorted to only in arranging meetings or for the transaction of necessary business. It therefore becomes difficult in the absence of other evidence to establish from the correspondence alone the relations of give-and-take that existed between Miss Stein and the artists. The situation is further obscured by rather frequent quarrels with their inevitable accompaniment of heated words from both sides.

But there was at least one painter who had also distinguished literary gifts (though these were so far as I know never discussed by Miss Stein) and who seems never to have had a serious falling-out with her. This was Marsden Hartley, whose letters are among the most interesting in the large collection which Miss Stein bequeathed to Yale University. Hartley's correspondence extends from 1912 to 1934 and consists of twenty-six letters, some of considerable length, and an equal number of postcards. Miss Stein's answers cannot (with a single exception) be located at present, and it is assumed that they must have been destroyed; but we are not without evidence of her attitude toward Hartley's early painting, for a letter which she wrote to Stieglitz on this subject in 1913 has happily been preserved. Altogether the letters document with a great deal of detail the story of this friendship and are eloquent of the encouragement which Miss Stein gave and the esteem in which she was held by one of the foremost American artists of the twentieth century.

*Facing page: Pablo Picasso, Portrait of Gertrude Stein, 1906, oil, 39½ x 32¼", courtesy Museum of Modern Art; Alfred Stieglitz, Marsden Hartley, ca. 1915, photograph, by permission of An American Place.*

Hartley had originally met the Steins in the spring of 1912 at one of the Saturday evenings, to which he had been brought by Carlock and introduced as a friend of Lee Simonson. There in the studio at 27 rue de Fleurus he saw paintings by Cézanne, Renoir, Matisse and Picasso, and Miss Stein promised to show him some albums of Picasso drawings in the fall after her return from Spain. Hartley wrote her reminding her of her promise and added a word of appreciation of her portraits of Matisse and Picasso, which had appeared in the interim: "I think your articles very interesting. They seem to get as close to the subjects in hand as words can go."

Hartley and his friend the German sculptor Arnald Rönnebeck became frequent visitors at the Steins' and were occasionally honored by invitations to dinner. In one of his letters of acceptance, Hartley wrote of the importance of these visits to him:

I have somewhat the same feeling toward the number 27 that I have toward the number 291 [Fifth Avenue—Alfred Stieglitz' gallery]—They both have a magic of their own—291 is in every way an oasis in a great place—and once one gets in there—into this room the size of a kitchenette one gets in touch with currents that give one a great deal—And so with 27 I like what I get there—I feel as if I were really "in" somewhere—whereas most places one goes one remains forever at the gate. . . .

In other, later letters Hartley mentions particularly the effect of the pictures upon him. The Cézanne watercolors gave him most inspiration "as expressing the color & form of 'new places,' " helping him "to go in vision where I want to go. They are truly wondrous—with a grandeur beyond words in their essence." He admired both Matisse and Picasso for "their essential qualities as artists," but he preferred Picasso "because I go into deeper places with him & yet I am wanting always to get somewhere higher than I can go even with Picasso. This doesn't change my unbounded admiration for him & for Cézanne as the two profoundest of late."

*291 Fifth Avenue, Braque-Picasso Show 1914-15 (photograph by Alfred Steiglitz, by permission of An American Place).*





Hartley left Paris for Germany in April 1913, entrusting four of his pictures to Miss Stein's care. In Sindelsdorf he visited Franz Marc; in Munich an exhibition of his painting was arranged, and his canvases were praised by both Marc and Kandinsky. By June he was established in Berlin, but there were annoying details which kept him from getting down to work.

... However [he writes] the world is not sweating for my art & I should at least display some composure toward the idea. . . . I like Deutschland. I think I shall like it for long—I feel as if I were rid of the art monster of Paris & can sit down & be content with the tamer cubs. . . . I feel like a neophyte who has left the theologians to their argument & has come out to sit in the sun & ponder on bright flowers and nice meaningless smiles. . . . But there are some features of Paris I do miss—I do miss 27—I shall sometime paint why I miss 27—It is a place of living issues and the dead ones that come there don't affect it any. It is the living that live there who make it live.

But even Berlin could get on his nerves:

... I am not up to letters these days [he writes on a postcard of June 19]. I am keen for a still place where no thing is—where pride is not—and ambition will never be—I think it must be fine to be a Himalayan Condor and just sit on the top-most tops and condescend occasionally to consider things beneath one's wings in the valley places. I am a bored one—not bored with the nice things—only bored with the boring ones & they have been so insultingly frequent of late. . . .

Another postcard on the 23rd of July laments the unpleasant German weather, but by the 7th of August the sun is shining again:

I have begun to work [he writes]—perhaps not the same white heat at present as in the others—but still quite something of myself in it—There is an interesting source of material here—numbers & shapes & colors that make one wonder—and admire—It is essentially mural this German way of living—big lines & large masses—always a sense of pageantry of living. . . .

In a letter written in June, Hartley had, after much indecision as to the propriety of such a gesture, brought himself to offer Miss Stein as a gift the painting which she liked best of the four he had left in her care, asking her to say frankly whether she would like to hang it with her collection. "I know you like it—(or did) & how do I know anybody else will and I have reason enough to want to give it to you. . . . I tried hard to commit the deed before I left Paris—but the crime seemed too sudden—and I was gauging only my own pleasure."

Miss Stein's answer must have been that she could not accept the painting as a gift but that she wanted to buy one of his drawings. It was rather difficult to decide upon the price because, as Hartley pointed out, he had never sold a drawing "—or much else for that matter. I put \$40 on them for N. Y. which is the basis there but of course that was only for N. Y." It was finally agreed that the price would be a hundred francs. Hartley asked Miss Stein not to send him the money, however, so that he could regard it as a reserve in case of an emergency.

The emergency was not long in coming. Herr K., whom Hartley had counted on to buy his pictures, answered the request kindly but negatively. And so, in order to pay his



Marsden Hartley, *Forms Abstracted, Berlin, 1915, oil, 39 x 31¼"*, coll. Hudson D. Walker, courtesy Knoedler Galleries.

back rent, Hartley was forced to send an S.O.S. to Miss Stein. The money arrived by wire, and his letter of thanks was almost pathetically grateful:

I have your letter this morning & want to thank you profoundly for your telegram & for the money—& for your kind support generally. . . . Your warmth and interest contribute highly to my welfare—It is gratifying enough that you find in what I am doing an element worth existence. . . . I hardly expected such solid enthusiasm for I know fairly well your critical sense and know it is not satisfied so readily. It is almost enough that there is one that sees the essential quality of this thing—and knows that it is unmistakably a growth out of an individual. I have as little to do actually with the prevailing modes as would one like Wm Blake if he were to arrive at this period. I attach myself to a name like this because the essence is similar. I am in no sense involved—I am an ignorant one as to many things—I am without prescribed culture. I have grown up out of a strange thicket—and have I am certain survived those two elements which I have always considered fatal—heredity and environment—I have mastered them both in that I have ignored them.—In these ways I am utterly free—I am my own being—I possess myself—in all ways. . . . I am free to say myself in art. I have been a good pupil of any good one who could teach me anything—but I have I am certain never wholly followed—as I haven't that sometimes desirable gift of imitation—If there is one vital thing art demands it is a separate entity—one that knows its every sensation and knows the quality of sensation. I date much of my experience in freedom from those times at 27 which is itself peculiarly



a place of freedom—a place where genuine ideas thrive and mediocrity walks away with discretion. . . . I have always liked very much all I have read of yours because it always had for me a new sense of depth and proportions in language—a going into new places of consciousness—which is what I want to do also—to express a fresh consciousness of what I see & feel around me—taken directly out of life & from no theories & formulas as prevails so much today. . . .

At Hartley's request, Miss Stein had written to Stieglitz earlier in this year, giving her opinion of Hartley's work:

In his painting [*she wrote*] he has done what in Kandinsky is only a direction. Hartley has really done it. He has used color to express a picture and he has done it so completely that while there is nothing mystic or strange about his production it is genuinely transcendent. Each canvas is a thing in itself and contained within itself, and the accomplishment of it is quite extraordinarily complete. There is another quality in his work which is very striking and that is the lack of fatigue or monotony that one gets in looking at his things. In some way he has managed to keep your attention freshened and as you look you keep on being freshened. There is not motion but there is an absence of the stillness that even in the big men often leads to non-existence. . . . He seems to me to be entirely on the right tack. He is the only one working in color, that is considering the color as more dominant than line, who is really attempting to create an entity in a picture which is not a copy of light. He deals with his color as actually as Picasso deals with his forms. In this respect he is working in a very different way from the neo-impressionists Delaunay etc. who following out Van Gogh and Matisse are really producing a disguised but poverty stricken realism; the realism of form having been taken away from them they have solaced themselves with the realism of light. Hartley has not done this; he deals with color as a medium for creation and he is doing it really. . . .

Some of this quality of Hartley's work Miss Stein tried to put into the speeches attributed to Hartley in a play which she wrote in this year (published in her *Geography and Plays* in 1922 under the Steinian title "IIIIIIII" where Hartley's speeches are headed "M—N H—"). Hartley heard that she had done this "portrait" of him and asked to see it: "I am highly interested naturally. . . . I heard once that you said I was like Cardinal Newman. I don't know enough about him except that he was great & wrote well as to conventional style." Miss Stein sent him a copy of the play and he was enthusiastic about it.

It seems to have another kind of dynamic power [*he wrote her*]—a kind of shoot to it and I feel my own color very much in what I say—my own substance. "Peaceable in the rest of the stretch" I say somewhere. It is so good for I feel that way. . . .

There was some talk of the possibility of Stieglitz' printing this piece along with reproductions of Hartley's work (in the manner of the Matisse and Picasso portraits in *Camera Work*) and the Hartley speeches were eventually published as one of the notes to the catalogue of Hartley's show at 291 the next year.

Hartley had been planning for some time to send his recent work to New York for this exhibition. But now Stieglitz began to urge the wisdom of his accompanying the paintings himself. Hartley dreaded this, having no liking for New York; but his sole idea was to sell enough so that

he could have two years of freedom from financial worry. Reluctantly he decided that his presence in New York was necessary to ensure the success he so desperately needed. But he asked Miss Stein to keep the four canvases at 27 rue de Fleurus. "I do so want to feel myself in Paris artistically," he wrote her. ". . . A card from Rönnebeck says you have hung my drawing & that you like it so—I am so happy for this—you shall have another one day—if ever you see one you really like—or a picture—or anything you want. . . ."

Hartley's dread of New York was, alas, warranted, and his first letter after his arrival in the United States was filled with despair. His pictures were in the toils of the customs and everything was going wrong. "I am homeless here. . . . It is a deadly place. . . ." But he heard much discussion of Miss Stein's work. "You are much talked of . . . even in Philadelphia you are said to be a creator of style—isn't that interesting—You are a new value in the eyes of many—not in the eyes of some. . . ."

His show opened at last on the 12th of January, and his postcard on the 16th tells quite a different story of New York. (The first sentence is a quotation from Miss Stein's *Portrait of Mabel Dodge at the Villa Curonia*.)

The days are wonderful & the nights are wonderful & life is pleasant—The show is open—four are sold—one year is secure—I want two years freedom—The artists are elated & enthusiastic & the people say queer & interesting things—It all seems to start up new phases of emotions in people. I shall write as soon as I can—more at length. . . .

When he did write, in February, the wonderful days had vanished:

. . . I've been beyond writing—really beyond living . . . I . . . will be sailing for London in a month I hope—staying there a week or so—then I shall appear at your door & hope to see you as much as is agreeable during two weeks of Paris—then on to my "ain countree". . . . It will be great to see you again & talk some. . . . I want to meet Picasso—Matisse—also the Picabias. . . .

By the end of April 1914 he was back in Paris, and Miss Stein had arranged the meeting with Picasso. But the lure of Berlin was strong, and once there he was soon cut off by the war from correspondence. He did send one letter which eventually arrived in Paris *via* the United States Consulate in Copenhagen:

. . . I go on working gradually [*he wrote*] & have done I think some really good things—an extreme advance over those pictures you have seen. . . . It will be some time before the world will see them as it has more significant business in hand just now. . . . Culture is having a terrible rest. I hope she shows the fruits of rest later.

The twenties were filled with occasional encounters, but more often with plans for meeting which miscarried. To this general period probably belongs an undated letter signed "Disappearing Marsden Hartley."

I have heard about you through others [*he writes*] for you are like a bathing place, and people seem to stop off from every quarter and take a look at you. Don't ever let Thos. Cook know the kind of celebrity you are, or it will be you and the battle fields, and the cathedrals.

Perhaps it is as a kind of apology for this letter that he writes in 1925: "I do want seeing you—for I am still a





Hartley, Waxenstein Peaks, 1933-34, oil on board, 29¼ x 18⅛", coll. George Platt Lynes.

significant devotee." Miss Stein invited him later that year to a party she was giving for Paul Robeson, but he was out of Paris at the time, at Vence in the Ain—"a truly agreeable place but it's always the same—where one is is not the place one wants—for it's a few people one likes that makes the place." In 1930, there was a meeting in Paris, heralded by a mock-heroic acceptance from Hartley, composed on stationery of the Café des Deux Magots:

Excuse the bourgeois crest—

It is splendidly decreed that this gentleman will be most pleased to receive Miss Gertrude Stein in her own home—and to establish the exact shade of the "even more" than auld lang syne. It is expected that all red carpets will be laid from curb to throne—and if it rains, the customary awning.

Much is to be made of this by all attending deities. Approximately at 9—all bells will be rung.

The correspondence starts up again briefly in the thirties. On July 19, 1931, Hartley writes from Gloucester, Massachusetts:

I am so overcome . . . to have a card from the old familiar hand. . . .

But truly Gertrude—I am so pleased—and especially in these New England wastes where I proceeded to plant myself this summer as a rest interval from too much Etats Unis—too much of irrelevant N. Y.—it is good to have you come up over the sand dunes with so warm a touch.

I am "home," over a year now . . . but socially I get nothing but jangled nerves out of it because the life is so harsh & insensitive and I feel in the end something like a political prisoner—for I'm told I mustn't leave. . . . It is the most curious . . . phenomena in my case—because I am a natural paysagiste and the only thing I'll ever know is this landscape—whereas humanly my sense of diversion is patterned in the European style. . . .

I certainly am glad to hear "we love you very much." I expect to go to the southwest after the summer is over as that seems to be the next weave of the pattern—perhaps the desert and its glorious light will warm me up a little and take the fungus of the east off my thoughts and feelings. It is certainly a dark forest for one who can't like it.

The next letter is once again from Germany, at Partenkirchen, October 30, 1933. The year in Mexico had been far from successful and Hartley had been glad to leave the Southwest behind him. The immediate occasion for his letter was to ask Miss Stein to lend him a copy of *The Autobiography of Alice B. Toklas*, which had just appeared.

I hear and am so touched too—that . . . with all your rush of people—you could remember me—I am so happy in the thought. . . . I have loved you since "first sight" and never forget you and am still ever one of your loyal devotees both as person & writer. . . .

I am utterly in the world of Nature here & it has saved my life—and my love for mountains never diminishes. . . . Bavaria is quite another world—and I like so much. . . . [the] abiding love [of the Bavarians] for Ludwig & his blue & white flag.

Miss Stein sent him a copy of the book with a glowing inscription, and his pleasure in it must have touched her deeply:

. . . I read and I read and I read [*he wrote her*] . . . and then I began the next day and started it all over again . . . and what a welter of lovely things comes up out of this book for me who feel I know every psychic inch of that room, because you will or maybe not be surprised to hear that I have lived a lot in that room since I was out of it . . . and if I should ever think of writing a little plain story of my own of course there will have to be a piece about 27 rue de Fleurus, for it was and is a very important room in my own quiet life. . . . It is all snow here and I am alone with it, and while of course I love snow and it is my first snow in many years, to be all alone with a lot of snow and no people is quite a little to take on, but I shall manage it. . . .



This is very nearly the end of the correspondence. Hartley was back in Gloucester the next year and from there made an attempt to get a card of admission to one of Miss Stein's lectures at Radcliffe. His success—or lack of it—is not indicated, but a comment of his in a letter to Miss Stein about her American tour is significant: "Isn't it wonderful," he writes, "how you have come to your own in your own land.—Well, I like it—meaning your success and our country."

After the long years of wandering, Hartley had gradually come to realize that what he had been searching for in Germany, in France, perhaps even at 27 rue de Fleurus, was not so far away as he had imagined it to be. By 1937 the lesson was complete. In that year he could

write these Whitmanesque words in a note for the catalogue of his exhibition at An American Place:

And so I say to my native continent of Maine, be patient and forgiving, I will soon put my cheek to your cheek, expecting the welcome of the prodigal, and be glad of it, listening all the while to the slow, rich, solemn music of the Androscoggin, as it flows along.

This rediscovery of his native land, his true home, and the incidental finding of himself become increasingly apparent in the pictures which he painted during the last years of his life. Few artists have gone through *Wanderjahre* of such seemingly endless duration and fewer have, from their dark valleys, won through at last to such shining heights.

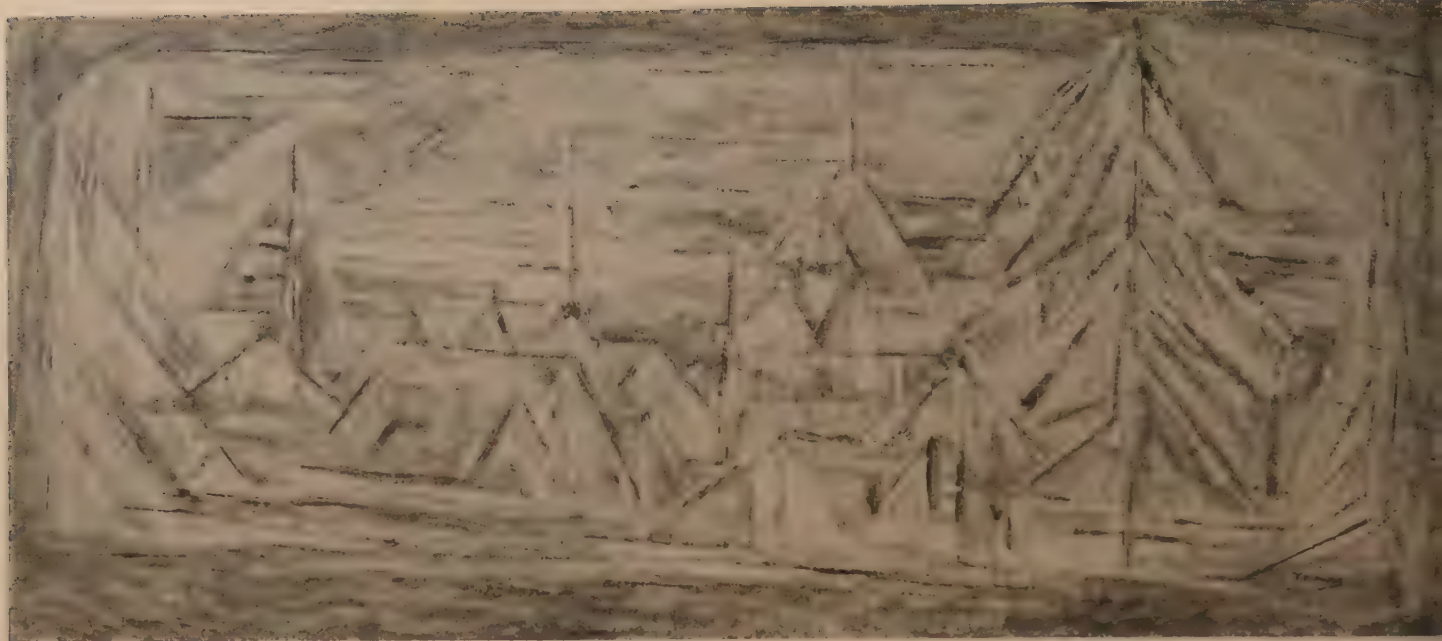
#### Acknowledgments:

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*Hartley, The Lighthouse, 1940-41, oil on board, 30 x 40", coll. William A. M. Burden, courtesy of Macbeth Gallery.*





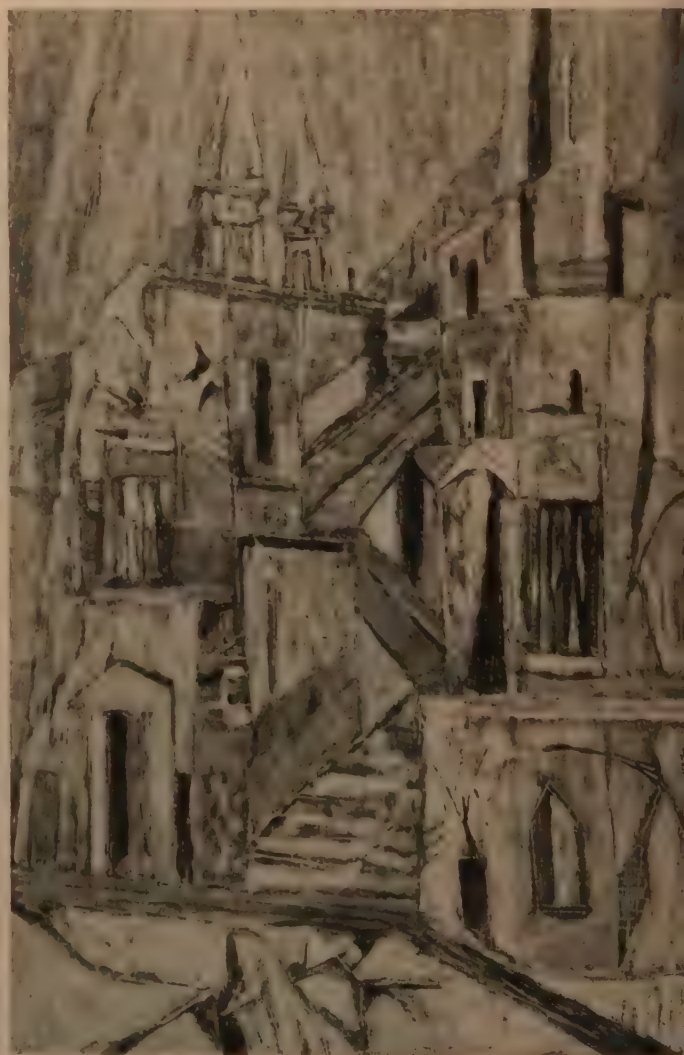


*Early Morning Village. 1946, oil on egg tempera, 22 x 49", property of the artist.*

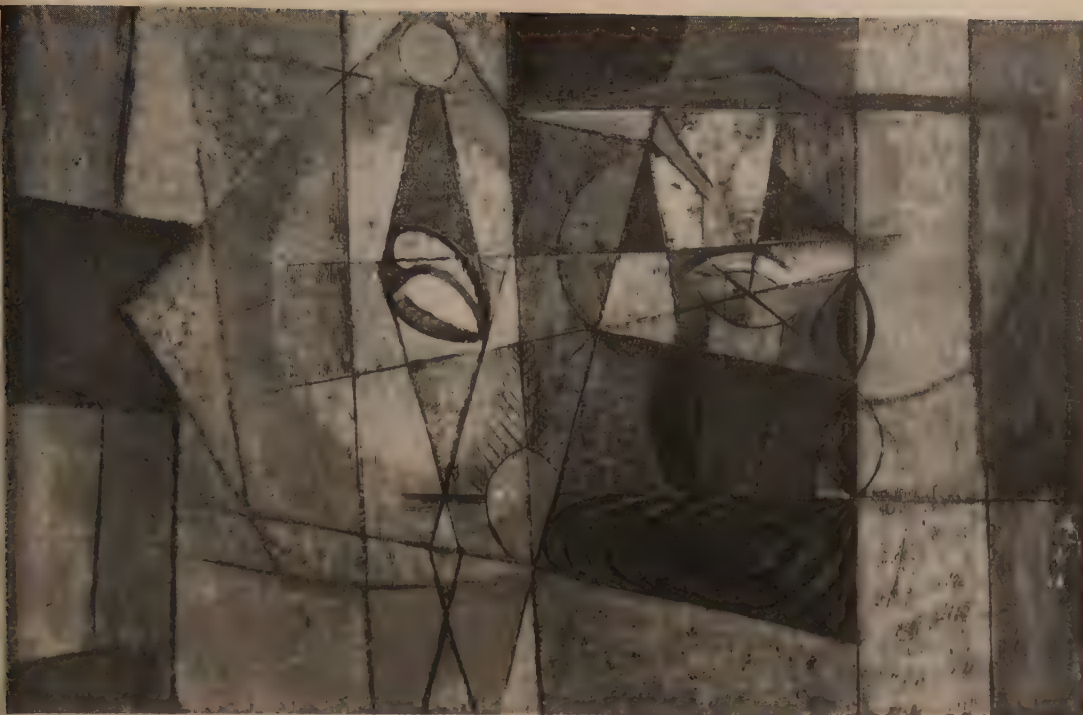
## LEO MANSO

Leo Manso was born in New York City in 1914. Except for six months at the National Academy schools he is a self-educated artist. He has shown in various national exhibitions including those of the Pennsylvania Academy and the Audubon Society, and his work is in several private collections. His last one-man show was at the Norlyst Gallery in 1947. Manso has earned his living as a designer of textiles and book jackets and this year is teaching at Cooper Union. Contrary to the generally assumed rule of the last few years, Manso has moved away from abstraction, towards representation. Thus his more recent pictures use the general color harmonies and the faceted planes of the early canvases to interpret architectural façades. In becoming more expressionist, his work—like Heliker's but for opposed reasons—suggests that there need not always be sudden conversions in a painter's progress from one "style" to another.

*View of Guanajuato, Mexico: 1948, oil, 36 x 24".*





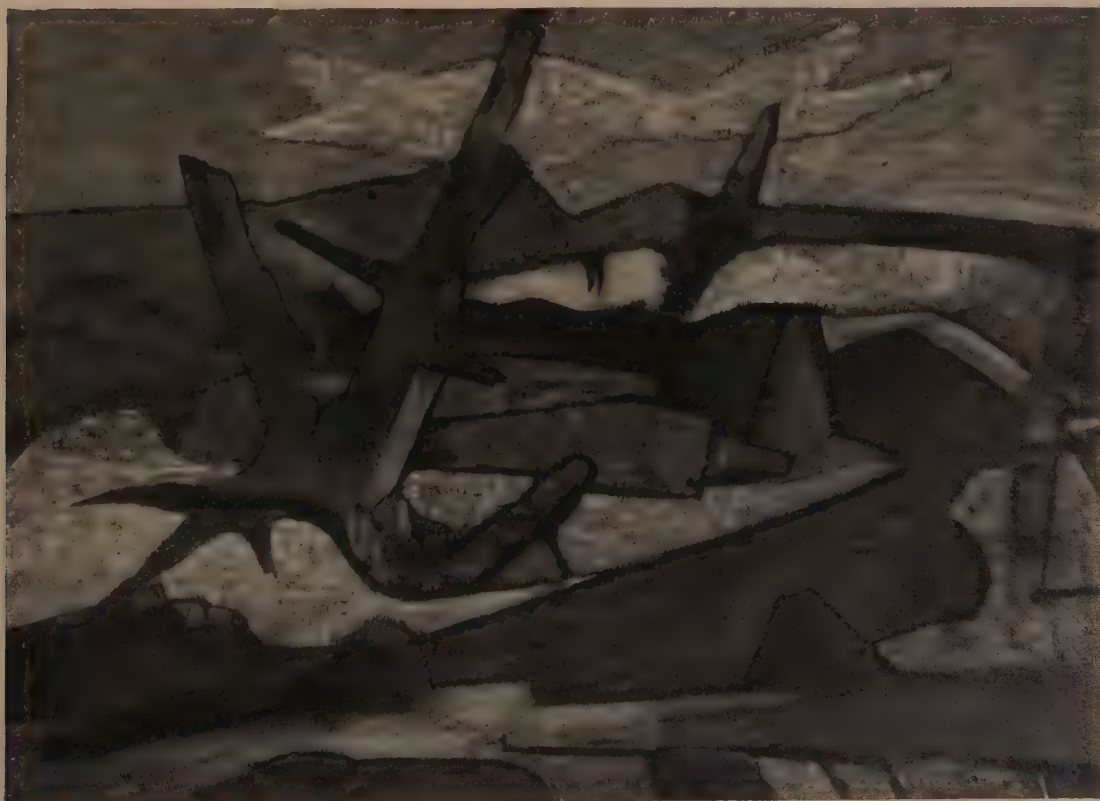


*Return*: 1948, oil, 14 x 20", property of the artist.

## JOHN HELIKER

John Heliker, who is now in Italy on a Fellowship of the American Academy in Rome, was born in Yonkers in 1910 and studied at the Art Students League in New York. He has taught at Columbia University. His landscapes are represented in many museums and private collections, and have won prizes at the Corcoran Gallery, Pepsi-Cola, National Academy and other exhibitions. The works reproduced here, from his latest exhibition at the Kraushaar Gallery, demonstrate how a painter may move from the realm of controlled semi-representation into abstraction, preserving his qualities of style and vision. *Rocks and Driftwood*, which evolved from the older more naturalistic work, has the same rhythm of broken areas, the deep blues and reds and sharply defined contrasts of value as the later abstract *Return*. Thus Heliker's work, in contrast to that of Manso but in the same gradual manner, has moved away from naturalism and towards abstraction.

*Rocks and Driftwood*: 1948, oil, 18 x 24".







THOMAS HOWARTH

## Mackintosh and the Scottish Tradition

FOR some years Charles Rennie Mackintosh (1868-1928), the Scottish architect, has been widely acclaimed one of the precursors of the modern movement and even the progenitor of the twentieth-century international style. In this brief study however, I propose to draw attention to an aspect of his work that has been largely neglected.

*Above, Mackintosh drawing of the Glasgow University Medical School which he designed (British Architect, Vol. 45, 1896); below, Fig. 1: Craigievar Castle, Aberdeenshire, completed 1626 (Adam photo, Edinburgh).*



To anyone unacquainted with British history, the indigenous architecture of Scotland is usually assumed to consist almost entirely of romantic be-turretted castles and picturesque whitewashed crofts, a fabrication invented and perpetuated by the historical novelists of the nineteenth century and, let it be admitted, by misguided film producers of the twentieth. Buildings of both types do exist of course and in considerable numbers, but neither constitutes the main body of Scottish architecture, and it is not generally realized that the country once possessed a virile native building tradition which, during the sixteenth and seventeenth centuries in particular, formed a distinctive style, the true Scottish vernacular. Two typical examples are given here: Craigievar Castle, Aberdeenshire (Fig. 1) and Barscobe House, Kirkcudbright (Fig. 2); both are unsophisticated buildings of simple plan and stoutly constructed of stone, originally roughcast (harled) externally. Roofs are steeply pitched and gabled, with great chimney stacks and sweeping eaves lines sometimes broken by dormers; windows, it will be observed, are few, small and often irregularly placed, thus emphasizing the wide expanse of unbroken wall surfaces and lending a somewhat forbidding aspect to the façades. Each building illustrated here however is a plastic composition of tense, dynamic vitality, the epitome of sturdy functionalism. Under the persuasive hand of the renaissance, all this was changed and, incredible as it may be, the land that produced buildings such as Craigievar shortly gave birth to the refined, highly stylized forms of the Adam brothers, the rigid neo-Hellenic façades of Playfair and the exotic formality of Alexander "Greek" Thomson. The old way of building was neglected and almost forgotten—almost, but not quite—for it persisted in less sophisticated places, in isolated villages and remote farm houses. The nineteenth century however brought another heterogeneous style into the arena, the Scottish baronial, in which native forms with historic or romantic associations



—turrets, crowstepped gables and the like—now became fanciful trimmings on banking house, insurance building and tea shop and appeared *ad nauseum* in city and country alike. The baronial style was a passing phase, a transient fashion, often vulgar, at times picturesque but always illogical; it contributed nothing to the main stream of architectural development except insofar as it supplemented the work of the Victorian men of letters and awakened public interest in old Scottish work.

It was into this atmosphere of perfervid eclecticism that Mackintosh was born and grew to manhood and it is not surprising that some of his early projects partook of the spirit of the age. But while still a student he became intensely interested in old Scottish work, an interest stimulated no doubt by the publication of McGibbon & Ross' monumental survey of Scottish Architecture (*The Castellated and Domestic Architecture of Scotland*) in 1886, and his first independent building of note, the Glasgow School of Art, built on an awkward steeply sloping site, is a remarkably stimulating essay in a new idiom. The east wing (1897-99), illustrated here for the first time (Fig. 3), is the earliest section and is thus particularly noteworthy. It rises sheer from the pavement to a height of about eighty feet and possesses all the organic dynamism and much of the traditional character of Craigievar and Barscobe; and yet—and this is the important point—without recourse to a single turret, battlement or other historical motive. In fact, the absence of all such familiar features made the building quite incomprehensible to Mackintosh's contemporaries, and it was dismissed as a daring and wholly irresponsible excursion into the realms of *l'art nouveau*. Seen from the vantage point of the 1940s however, it seems to fit logically into the broad pattern of the Scottish tradition: it is at once new and yet as old as Scotland herself.



Fig. 3: Charles Rennie Mackintosh, Glasgow School of Art, East Wing 1897-99.

Fig. 2: Barscobe House, Kircudbrightshire, about 1648 (Adam photograph, Edinburgh).







*Fig. 4: Mackintosh, Hillhouse, Helensburgh, 1901-03.*

This paradox is perhaps more clearly demonstrated in the domestic field, and Hillhouse (1901), Mackintosh's best and most representative work in this class (Fig. 4), contains a number of modern features entirely without precedent in Scottish buildings at the turn of the century. To mention but four: horizontal windows, a semicircular staircase bay of a type usually ascribed to the 1920s, a flat-roofed sun lounge and an extraordinary asymmetrical west front modeled like a Nicholson sculptured relief and combining the main doorway, a window and a sturdy chimney stack. Moreover the pleasant horizontal lines of the south façade, the simple grouping of elements and the complete absence of restless detail give the building an air of ingenuous efficiency that is refreshing today but was quite startling in the complacent world of 1901. This can be easily accounted for: Mackintosh had no preconceived ideas about the ultimate appearance of his work, and before beginning to design Hillhouse he insisted upon spending some time with his clients in order to find out what manner of people he had to cater for. A plan was then fashioned to suit their way of life, meanwhile taking full advantage of the aspect and contours of the site. The elevations followed naturally—windows for example were placed where required and then modeled by the architect and not, as frequently happened, arranged to comply with a stylized pattern, symmetrical or otherwise. All unnecessary string courses, ornament and so forth were eliminated, and the whole was unified by a skin of silver-grey roughcast—not in the style

of C. F. A. Voysey, as some have claimed, but in the manner of generations of Scottish builders from the fourteenth century onwards. Incidentally Mackintosh's predilection for small domestic windows may appear curious in view of his daring experiments at the School of Art, but there is an explanation other than tradition: in his opinion, the house was primarily a place of shelter in, but not of, the landscape, and consequently he never attempted to unite living space and garden by introducing large glass areas in the modern manner, nor would he have considered the practice justifiable under the climatic conditions prevailing in Scotland. Nevertheless the small sun lounge was an innovation of some moment, and, though comparatively insignificant and not wholly glazed, it embodies the germ of the idea of a garden-room and may even presage the disintegration of the solid wall surface as a limiting factor in house design.

Hillhouse then, by all ordinary standards, and in comparison with contemporary work, is a building of surprising originality, an early essay in the modern style. And yet on closer examination it seems strangely familiar, and if we compare it with say, Barscobe House, a typical seventeenth-century dwelling, the resemblance is quite startling. In mass, composition and general proportions, the buildings are remarkably alike: they have the same long roof line and great gables, the same powerfully modeled chimney stacks and the same inconsequent fenestration. In all fundamentals they appear to be identical, though in Mackintosh's building horizontality is emphasized, and it seems more a





Fig. 5: West Wing of the Glasgow School of Art, 1907-09 (Annan photograph, Glasgow).

ease, more tranquil, and has lost much of the grim purposefulness of its ancestors. Nor is the reason far to seek; both houses, of similar materials and under identical climatic conditions, were built by Scotsmen; only time had changed and in changing had not greatly affected the basic functions and requirements of the home. And so the sturdy functionalism of the seventeenth century found an echo in the kindlier, more amiable air of the twentieth, and Mackintosh the modernist is also Mackintosh the traditionalist, nor do we find the two incompatible.

At this point it may be well to return from Hillhouse to the Glasgow School of Art, but now to the west wing built between 1907 and 1909 (Fig. 5). This was Mackintosh's last work of importance, the *pièce de résistance* of his brief career, and it is an astonishing creation. Nowhere in Europe—nor to the author's knowledge in the United States—is to be found at this early date a façade of such dynamic power and originality: a façade which is so expressive of purpose and so devoid of stylar traits. The blank end wall terminates a series of great north-lit studios and at the same time throws into high relief the richly modeled library

wing with its three magnificent windows, twenty-five feet high, each set with a multitude of iron-framed panes and corbeled out from the wall face. Then again, additional interest is provided by a change of texture between the plain wall—snecked rubble—and the library in ashlar, which is extended to comprise three smaller windows and the doorway to the north. And so one could go on, analyzing, dissecting, interpreting, but when this has been done and the significance of the building as a modern work of art determined, the story is not ended. Even here the lingering signs of tradition are clearly apparent: have not the soaring verticals and stout corbels something in common with Craigievar, and the great forbidding masses of masonry a family likeness with Barscobe, does not the whole exciting composition have its roots in history and share the characteristics of a hundred Highland fortresses?

And the scintillating cascades of glass and metal? They and a host of less conspicuous features reveal the transcendent genius of Charles Rennie Mackintosh in whom old and new combined to form the basis of a living tradition, the opening of a new chapter in architectural history.



# The Dialectic of Later Cubism: Villon's *Jockey*



IN much contemporary criticism of cubist painting a clear-cut but possibly misleading distinction is often made between two apparently antipathetic modes, the *analytical* and the *synthetic*. For the analytical period there is evidence in the early work of Braque and Picasso, from 1908 to about 1914, that the object in nature was carefully observed, taken to pieces, and the parts reassembled for the creation of a new independent entity: the picture itself. In the second period, after 1914 and more conspicuously after 1920, there develops a tendency to consider the picture primarily as an arrangement of abstract, almost non-representational shapes, subsequently and sometimes even quite arbitrarily to be related to natural objects. In other words the process of creation was apparently reversed; the "synthesis" of the final appearance preceded, when indeed it did not replace, the earlier "analysis." Juan Gris in 1921 authorized such a description in his statement that "Cézanne turned a bottle into a cylinder, but I begin with a cylinder and create an individual of a special type. I make a bottle—a particular bottle—out of a cylinder. . . . That is why I compose with abstractions (colors) and make my adjustments when these colors have assumed the forms of objects. . . . Mine is an art of synthesis."

Such a methodology, which divides cubism into two separate and even antipathetic styles, one experimental and the other decorative, may have its uses, particularly for the understanding of the work of Gris, Léger, de la Fresnaye and of such variant systems as those proposed by Ozenfant and Le Corbusier. But the implication that in its decorative aspects synthetic, or later, cubism was not based upon the rigorous method and discipline of analytical cubism is subject to correction. If we stick to the concept of cubism as a progressively developing technique, as well as a unitary style, and examine a strictly chronological sequence of paintings from the period before 1914 through the 1920s, it should be apparent that there is a single continuous

technical procedure, in the sense of an orderly method, for the construction of paintings and that this continuity is more impressive than the superficial variations. The quality that most immediately distinguishes the two phases is the more abstract and linear character of the later work of the 1920s, but this quality, it can be shown, was the result of a process of analysis as rigorous and systematic as that pursued at the beginning of the movement. The error lies in assuming that the abstract and "decorative" character of such work has less foundation in the observation and analysis of nature than had the first cubist paintings. *Synthetic* cubism, as we hope to show, may be based upon as experimental an attitude towards the picture surface as the *analytical* work of a decade earlier.

In support of this theory we submit two documents from the early 1920s. The first is a preface, "Cubisme et Tradition," written by Léonce Rosenberg for an exhibition of contemporary French painting held at Geneva in February 1920. The second is a series of eight drawings by Jacques Villon for his painting *The Jockey*, dated 1924. The drawings and the painting are part of the Collection Société Anonyme, founded by Katherine S. Dreier and Marcel Duchamp in 1920 and presented by them in 1941 to Yale University, by whose courtesy they are reproduced here. Villon, the elder brother of Marcel Duchamp and the late Raymond Duchamp-Villon, is less well known in this country than others of the cubist generation, yet his first cubist paintings were executed in 1912 and he is still actively a cubist at the present time. In addition, his color engravings, after modern paintings by almost all the significant masters since Cézanne, are impressive evidence of prolonged study and familiarity with modern techniques.

It is interesting to re-examine Rosenberg's theories, less with the intention of discovering anything unexpected than of renewing our contact with a vein of criticism contemporary with the cubist movement itself. After mention-



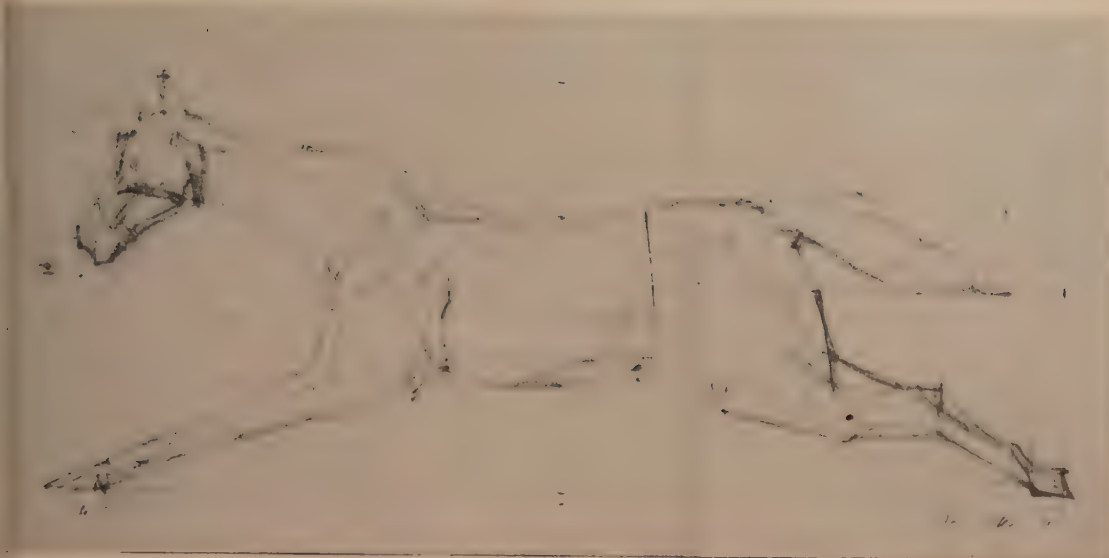


Fig. 1 (facing page).

Fig. 2.

ing the intensity of public disapproval of cubism and recalling the Platonic contention of the beauty of pure geometrical shapes and Cézanne's significant action as the "promoter of the reaction against the visual realism of preceding schools," Rosenberg described the cubist effort:

Instead of reconstructing an aspect of nature, they try to construct the plastic equivalents of natural objects, and the pictorial fact so constructed becomes an aspect imaginatively created. The construction so realized does not have a relative value but a value strictly intrinsic or, to use a Platonic expression, it is "beautiful in itself."

On the basis of this hypothesis, now generally recognized as fundamental to the creation and comprehension of modern art, Rosenberg proceeded to define the cubist method in particular:

To make a painting, the artist begins by selecting and arranging certain elements of external reality; in other words, by synthesis he extracts from the motif, after having analyzed it, the *elements*—colors and forms—necessary for the arrangement of his subject. The transition from motif to subject constitutes his esthetic of which imagination is the guiding principle. Finally, to pass from the subject to the work, he

uses a system of means suitable for the expression of his subject; this process constitutes his technique.

This is a concise statement of a process which may be considered the dialectic of later cubism. The thesis, in this sense the subject in nature, requires its antithesis, the artist's analytical reordering of nature, which in turn produces the synthesis or the painting as a self-sufficient object for the communication of beauty. In terms of this proposition Villon's drawings, signed and numbered by the artist, take their place as a logical and orderly process of selection, analysis and final synthesis.

The first stage in the analytical process, following immediately upon the selection of the subject, in this case a horse and rider, is contained in the first three drawings in pencil (Figs. 1-3) representing the horse and rider separately, seen in left profile and from above. Between these drawings and the subjects there is perhaps a gap which could be filled by some preliminary study or even by a photograph, for the character of the drawings obliges us to assume that the artist had before him some sort of *aide-mémoire*. The profile views present no difficulties. Horse and rider are drawn with due regard for the natural



Fig. 3.



appearance of the subjects. The technique, however, suggests the end towards which the artist is working. Although a certain measure of natural light and shade is retained, noticeably in the views from above, the draughtsmanship tends to become schematic in order to define in an almost geometrical fashion the major relations of masses. This geometrical tendency also appears in the various guiding lines which are established upon and beneath the figures; the forms are bisected by axial lines meeting at right angles, while the views of the horse are squared off in such a way that corresponding lines bisect both views at similar points.

The second stage (Fig. 4) partakes of the character of both analysis and incipient synthesis. Here the four preliminary studies have been superimposed in pen and ink and watercolor. This drawing is important, not only for the familiar and fundamental cubist principle of the combination of several views of an object within a single coherent picture space but also as an indication that the artist is working with forms whose relation to nature he still recognizes. The use of color to define and distinguish the various interior shapes witnesses this. The white costume of the jockey with his red cap and ruddy complexion, the gray-brown horse, the impinging and intersecting rectangles of red, blue and green which recall the natural surrounding of the race-course, all retain an unmistakable connection with natural appearances. It is in the outlines that define the forms themselves that the cubist process is most clearly seen. Here can be distinguished the geometrical shapes evolved in the preliminary drawings, particularly in regard to the bird's-eye views of the horse and rider superimposed upon the profiles. The large white mass in the center of the drawing may easily be read in terms of this combination of two profiles; the succession of ir-

regular polygonal shapes placed on a curve is derived from the protruding masses of the rider's body in the bird's-eye view.

The following drawing (not reproduced here) in pencil, pen and ink is a tracing from the one just examined but with significant differences which constitute another stage in the analytical process of reducing natural appearance to elements of design. Here color is abandoned, including the large tangential patterns, while the interior shapes are indicated by changes of texture developed by various markings in pencil. But more important than the assimilation of the design to this abstract geometrical scheme is the character of another rectangular pattern that is now developed. The whole drawing is divided into sixteen irregular rectangles and polygons, parallel to the horizontal direction of the composition and built on the original base line beneath the horse's body. The determination of this rectangular pattern is here the dominant element and represents the point at which the process of analysis most clearly changes to one of synthesis. Henceforth the construction of the composition ceases to depend upon natural resemblance and becomes entirely a matter of the reorganization of the artistic elements in the search for formal beauty.

The mechanism of this step appears in the sixth of the series (Fig. 5). The paper is now squared off in a series of mathematically exact and equal rectangles, corresponding in number and position to the irregular polygons in the previous drawing and disposed in a ratio to the whole of approximately 8:3. The horse and rider are now accommodated, rectangle by rectangle, shape by shape, to the tighter geometrical pattern. In the process occur many eliminations and alterations that effectively transform the last vestiges of naturalistic appearance to an almost con-



Fig. 4.



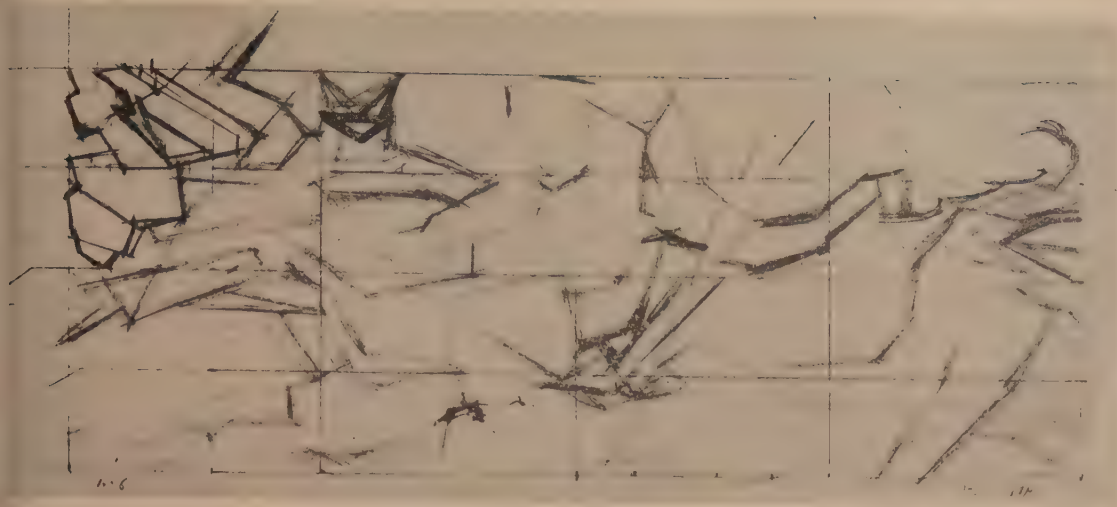


Fig. 5.

pletely abstract pattern of lines, the position of each being precisely determined by the relation of its position in each small rectangle to the adjacent rectangles and ultimately to the page as a whole. A hint of the character of the final design appears in the upper left-hand corner where the artist has strengthened the pattern evolved from the horse's head.

In the final stages the process is quickened. In the seventh drawing (Fig. 6) the distribution of lines has been transferred almost intact from the squared sheet, except that the rectangular framework has been omitted and the pattern of adjacent squares from the fourth drawing has been added and simplified. By constant reference to the preceding stages, the lines are strengthened, and considerable detail, if the more complex linear development can be so called, has been restored. But this is not a return to naturalism. Fig. 6, although not without resemblance to the original motif, is a bold composition of straight lines defining planes which, however frequently they may intersect or overlap, are distributed as a flat two-dimensional pattern. All traces of the natural roundness of the original forms in nature have been inevitably removed by this re-

lentlessly logical process. Only in the upper right-hand corner of the last four drawings have any curves at all appeared. This is the place occupied by the horse's tail, but the sequence of small curved shapes is itself an abstraction of the drawing of the tail in the first of the series and will not appear in the final painting except as a single curve in outline transferred to the far left side of the composition, perhaps as a vestigial recollection of the shape of the horse's neck, but now placed in no natural relation to the original object.

The eighth and last drawing of the series (Fig. 7), in pencil, pen and ink on tracing paper, is meticulously squared off, this time in a ratio of 8:4. There are indications that Villon permitted himself considerable freedom in tracing it from the preceding one, although the position of the major elements is almost identical. Throughout this drawing the direction that the final synthesis will take appears in the relatively greater simplicity of the shapes and their closer concordance with the vertical and horizontal axes of the underlying squares. The linear construction, more even than in the sixth drawing, is an abstract pattern with little or no resemblance to the original motif. It is



Fig. 6.



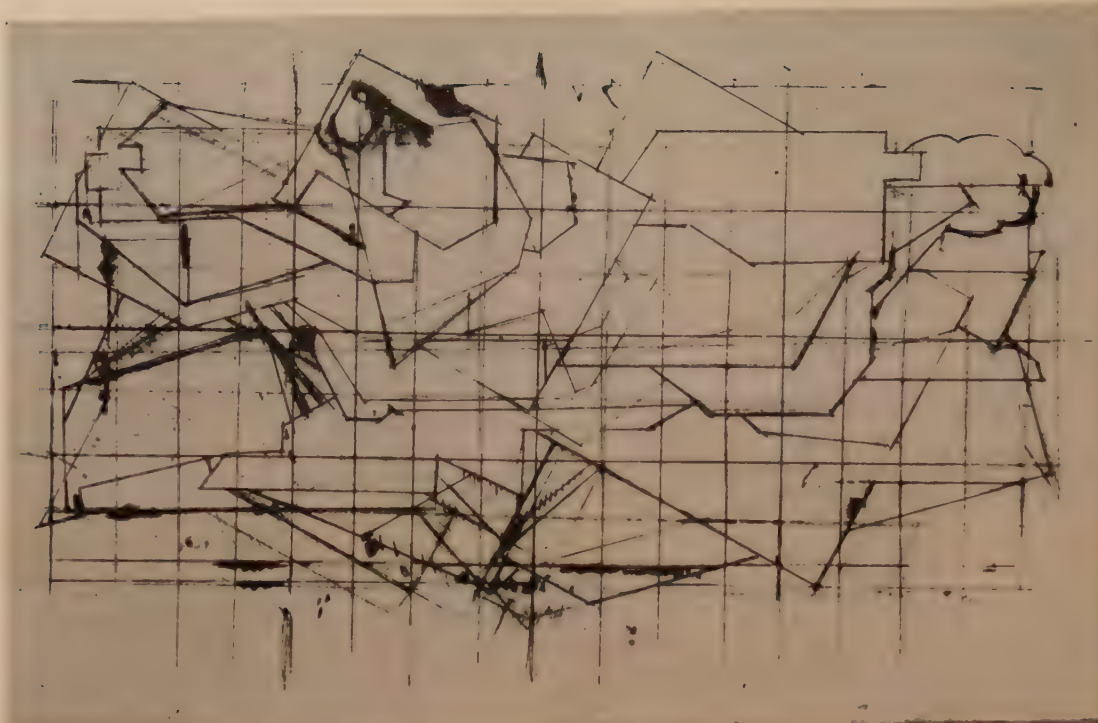


Fig. 7.

indeed doubtful whether the horse and rider would be recognized at all by anyone unfamiliar with the subject.

Between this last drawing and the painting (Fig. 8) at least one, perhaps more, steps ensued. While the painting contains reference at some point to each and every one of the drawings, at least in the same relative position of the horse and rider, there is a freer disposition of the linear elements and the elimination of many others. The painting, however, conforms to the cubist esthetic in being not a total abstraction of natural forms but a rearrangement of those forms in terms of a predefined system of pictorial construction. It might even be called a rigorously controlled improvisation, for though the forms themselves, individually and collectively, create a highly abstract pattern, the main color divisions—white for the rider, orange in several values for the horse and green for the surrounding areas—provide the speculative spectator with sufficient clues to read the forms back into nature.

Villon's procedure clarifies the dialectical method implicit in Rosenberg's statement: "To pass from the subject to the [finished] work, he uses a system of means suitable for the expression of his subject; this process constitutes his technique." From the direct observation of nature and the adaptation of the data so obtained to a systematic process of simplification, in this case accommodating them to an arbitrarily mathematical distribution of flat space, the artist passes to the antithesis, where the mathematical relationships are reordered in terms of a unified design. The synthesis—the painting—contains elements of both stages but treated now in terms of the embracing artistic emotion. However we may account for the origin and arrangement of the ultimate pattern, it was Villon's esthetic sensation that strove for communication in this angular design and bright array of colors that express, but never represent, the speed and excitement of the race. The result is, after all, a work of art to be comprehended and enjoyed for itself.

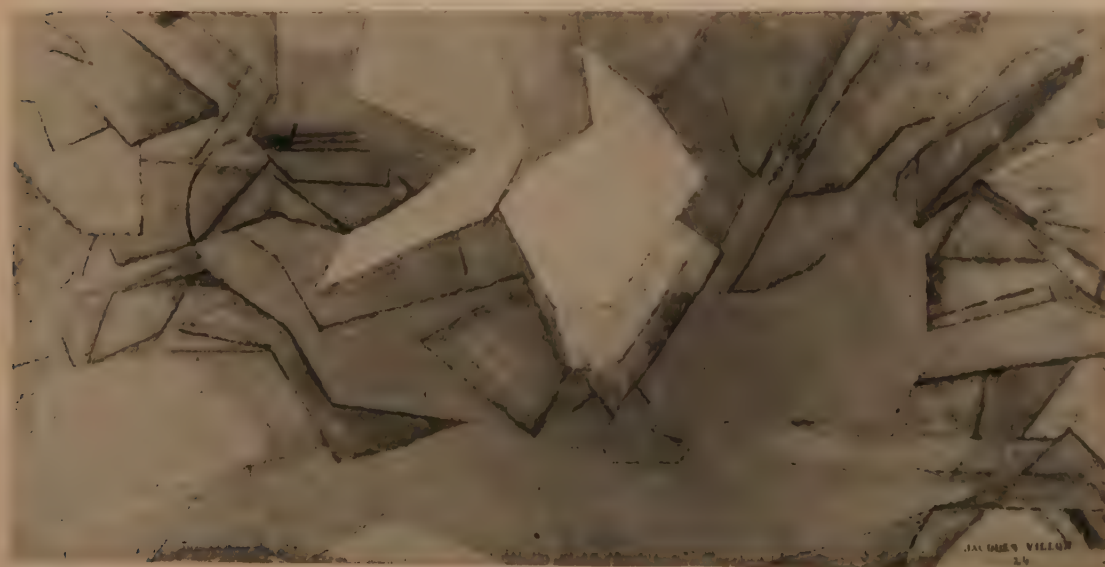


Fig. 8.



## Letter from London

**P**ERHAPS the subject of this letter ought to be the State of Contemporary Painting and Sculpture in Britain. Yet the implication which this carries of a lot of generalization is most unsatisfactory; on the other hand, I do not wish to present a mere inventory of styles, of individual works or of individuals. I shall aim somewhere between. Of course, the impulse to categorize is always present and has to be fought: the perception of "tendencies" is frequently easier than other kinds of perception, and one often has the sense that critics, unable to react adequately to the essential qualities of an artist, are all too ready to discover in him some minute semblance of something they have assimilated already elsewhere and to classify him accordingly.

But art never comes out of "movements"; only out of individual artists. A movement may legitimately be said to exist when there are a number of obvious overlappings between the works of a number of individuals. Picasso and Braque had certain aspirations in common in the years between 1908 and 1912; but the creation of a movement was surely not one of them. Indeed, as the years go by and one looks back at the early cubist paintings, one is increasingly impressed by the dissimilarities between the Braques and the Picassos. Then as now Picasso strained the formal vehicle of expression to the very limit, to the point beyond which formal organization would crack and disintegrate into chaos: the sense of drama which invests everything he has done springs more from the fact that his daring prompts him to load every form with the utmost *meaning* of a nonformal, poetic nature than from anything else. Thus the frequent sensation that the painting itself has been almost ignored; that his attention was fixed so exclusively on the invisible content of his work that he could afford to give only the briefest consideration to the pictorial economy itself—to such matters as color, form and design! Then as now Braque, in complete contrast to Picasso, strives after a refinement, a quiet advancement of the means of painting. A development in the language of color and form (upon an impregnable basis) has been his achievement. Untroubled by a Picassian ambition to find a pictorial equivalent for every experience of mind or spirit, Braque has limited his subject matter. The most commonplace objects of daily life furnish him with the material for his feats in visual transformation. While speed is the essence of Picasso's vision (and a lightning execution alone could record it) Braque's art is a glorious vindication of slowness. Only those images that return perpetually to his contemplative eye, only those versions of reality that continually interpose themselves between him and the objects and persons he knows and looks at are good enough for Braque. Again, while Picasso imposes meanings of his own upon

a coffee pot or a glass with five little flowers arranged in it, so that we feel that *they* are being made to serve *his* metaphysical purposes, Braque seems to put himself at the service of his subjects. A Picasso coffee pot is in many ways just another self-portrait; but a Braque jug comes near to having a soul of its own.

I have digressed thus on the two greatest painters now living for the obvious reason that the Western tradition in painting has in them its most recent development: in central matters of pictorial science they provide criteria that are applicable to all contemporary activity. And no work of importance exists or can come into being at present which does not owe something to one of them. It is the same with Eliot in poetry and perhaps with Moore in sculpture: such men of genius have surrounded us with the context of themselves; the new language they have created is the only language available, until suddenly one of us, in using it, finds he has extended it in one direction or another. But I do not think that the immediate future holds anything that will be comparable to the achievements of the past thirty years so far as *innovation* is concerned. The elaboration of the new languages which Eliot, Braque, Picasso, Bonnard (who was no impressionist) and Matisse have forged for us is the task of the immediate future; revolutionary extensions, where techniques are concerned, are not possible in any direction. Indeed innovation for the sake of innovation was the motive of a mass of rubbish turned out between the wars. Surrealism admitted more imposters, of non-existent talent, than any other movement; but that has all come and gone. Nobody now attaches importance to the ability to juxtapose incongruous objects and render them with the technique of a Royal Academician; such things have been relegated to the fashion magazines and to the province of commercial advertising and display—in which places they have a certain aptness, for they are stripped of all pretensions in the service of fashion or industry. What Herbert Read terms the "super-real" is an element present in a great deal of painting and poetry whose authors had never heard of the word. It is now more generally recognized that this heightened sense of the *strange* can serve painting only when other traditional qualities are also present—when in fact it is inherent in plastic, three-dimensional design. Dali is not a painter at all, but a fantasist with a gift for telling his stories by means of a series of imitations of photographs: he photographs what does not exist and produces the results by hand! But the surrealist element in Picasso finds a genuinely pictorial expression by influencing the construction of the plastic image and the design.

(continued on page 277)



## THE MCGUFFEY READERS



*T*His inquiry germinated in 1908, in a second-hand book store in Pittsburgh, where the writer found and bought a thin volume bound in blue boards: McGuffey's *First Reader* of the edition of 1863. This was the book with the aid of which I had begun my education in 1880. Since I was not only a McGuffey fan but an amateur dabbler in the graphic arts, I took note of the publisher's statement in the preface of this little book: "The engravings in the present revised and enlarged edition . . . are all new; and have been designed and executed by one of the first artists in the country, expressly for this series."

Immediately the question arose as to who this high-ranking artist was, and thus the quest began which presently widened to cover not only the old, green-backed *First Reader*, but also the entire revised edition of McGuffey's *Eclectic Readers*. It was thirty years before the artist of the *First Reader* was run to earth, but meanwhile most of the artists and engravers who illustrated the 1879 edition of the readers had been identified, and it had become clear that McGuffey and the editors of the now almost legendary readers, first published in 1836, had employed in their re-editions of 1863 and 1879 almost everybody available among the top-flight illustrators of the time.

The *First Reader* of 1863 was one of the first fully illustrated school books of the kind to be published. Every lesson was illustrated, even the quarter-page lessons of a dozen words or fewer. Each letter of the alphabet was illustrated. In all, the artist described as one of the first in the country did 142 drawings for this reader, all of which, it appears, he also engraved. The only clue to his identity was the monogram EW which appears on two or three of the larger cuts. Finally, through a reference in *American Graphic Art*, by Frank Weitenkamp, EW was identified as

Elias Whitney, one of the leaders in book illustration in the fifties and sixties. He was the supervising artist for the American Tract Society, which did an enormous volume of publishing in those days and contributed in great measure to the advancement of the art of illustration by wood engraving. The accompanying illustration depicting Lucy, sleeping sweetly, but late, in spite of the urgent admonition "Up, up, Lucy why do you lie in bed?" demonstrates the style in which Whitney did the many thumb-nail pictures in the *First Reader* (this was the well-remembered passage that bad boys were wont to paraphrase to read "Double up Lucy," etc.).



Left, Unknown, Mary and her Lamb, *Second Reader* of 1857; above, Elias Whitney, Lucy, *First Reader*, 1863.

The revised edition of the readers was prepared in the decade following 1870, during which an awakening popular interest in art was stimulated by the appearance of *The Aldine* (first issued in 1871), the publication of the monumental two-volume quarto *Picturesque America* in 1872-74 and the launching of *The Art Journal* in 1875. The relatively small but beaverishly busy group of illustrators who contributed to these publications included many of those who also contributed to the preparation of illustrations for the new readers.

Thomas Moran, for example, quite naturally was chosen to illustrate the lesson in the *Third Reader* entitled "Mountains." He also did a mountain scene for the *Second Reader*, a full-page picture for the *Primer* and another full page for the *Sixth Reader*, the twilight scene illustrating Gray's "Elegy."

Bruce Crane was another specialist on the McGuffey staff. He did the illustration for "A Summer Day" in the *Third Reader*, and perhaps also the unsigned landscape illustrating "The Wind and the Leaves" in the *Second Reader*. Frederick Juengling certainly engraved, or supervised the engraving of, both these cuts. Both are characterized by the broken lines indicative of the style of the so-called "new" school of wood engraving, of which Juengling was a leading spirit.





Thomas Moran, *The Churchyard (Gray's Elegy)*, engraved by Henry Bogert, *Sixth Reader*, 1879.

In volume of work no other member of the McGuffey staff even approached the output of the artist whose monogram HFF is familiar to all old McGuffey-ites. That monogram stood for H. F. Farny, a native of Alsace, who came to this country as a boy, later returned to Europe to study with Munkácsy, then settled in Cincinnati and made a name for himself as a genre painter.

When he needed a picture of just boys, however, McGuffey turned to that top specialist of the day in urchins, John G. Brown, N.A., whose paintings of newsboys and bootblacks were to be seen in every important exhibition. Brown did several pictures for the readers, the most interesting of which is perhaps "A Good Old Man" in the *Second Reader*.

The many other artists included Mary Hallock Foote, who studied drawing on wood with W. J. Linton, dean of the engravers of the period; James D. Smillie, N.A.; Howard Pyle, N.A.; Charles S. Reinhart; Frederick Dielman, N.A.; Harry Fenn, friend of Lord Tennyson and illustrator of "In Memoriam"; Jerome Thompson, A.N.A.; Samuel Colman, N.A., one of the founders of the Society of American Artists, and James E. Kelly, illustrator and sculptor, who worked with Juengling.

W. J. Linton, champion of the old school, stigmatized Kelly's work as marked by "the hard, obtrusive outline with which Mr. Kelly vulgarizes his drawings." Looking at the picture of the runaway horse, reproduced herewith, one will perhaps concede that the lines are indeed "hard and obtrusive." But to us boys of District School Number 9, in the

hinterland of Licking county, Ohio, the thing that counted was that Kelly's horse looked like a runaway horse.

When the venerable Linton wrote his eloquent and vitriolic diatribe on the movement represented by Kelly and Juengling (*Atlantic Monthly*, June 1879) he seemed to think that the new school was represented only by a few sporadic illustrations in *Scribner's* and *Harper's*. The truth was that then the presses of Van Antwerp, Bragg and Company in Cincinnati already were turning out, by the hundred thousand, copies of school readers embellished with many scores of illustrations reflecting the influence of this school, especially in engraving.



J. G. Brown, *A Good Old Man*, *Second Reader*, 1879.

And thus, before the cognoscenti of the metropolitan centers of the East had fully awakened to the fact that a revolution was going forward in the field of illustration, the pupils of District School Number 9 and of thousands of other country schools throughout the Middle West already had become familiar with the work of the insurrectionists, spread large on the pages of their McGuffey's readers.

J. E. Kelly, *Runaway Horse*, engraved by Frederick Juengling, *Third Reader*, 1879.





# Letters to the Editor

Sir:

The current skirmishes between "moderns" and "conservatives" with their temper flares and polite recantings are disturbing, certainly in more ways than I shall touch upon, and their analysis compels me to enter the verbal fray by making a point or two about leeches.

There is a monotony about these skirmishes. I remember many others. Battle lines were drawn, tensions mounted, then a snide remark or two and nothing more happened. Each time there had been an application of leeches. They are again being applied indiscriminately and possibly unconsciously, though their use is cowardly, evasive and vitiating.

Two of the most current leeches are the statements that 1) all art (modern or conservative) is good, if it is good; and 2) truth is in the center. The answer to the first is contained in the question, "Good for whom, when and why?" The moderns believe that the nineteenth-century genre painting followed by the conservatives today has been touched only superficially by the "modern" revolt that began with Delacroix, Constable and Ingres a hundred years ago and that it presents a view of the world and a concept of the creative act that is retrogressive, unrelated to contemporary vision. The conservatives believe that the other side has ignored all tradition and is producing a collective madness that reflects only the violent, neurotic aspects of our time and in so doing is fomenting social unrest and endangering all the hereditary "human" qualities that give society the balm and reassurance necessary to it.

Obviously these two opinions are incompatible and no lazily formulated concept of a "good" will reconcile them. Good in the modern way is not good in the conservative way. Composition, color and drawing may be common denominators, tools for projection, but they are not the criteria of the "good." The "good," for each side, resides in what is projected and its intention towards the spectator. The "good" for the modern lies in producing on the retina (by the impact of color, space, etc.) an evocative image that moves the spectator to experience a reality beyond the local, transitory or anecdotal. The modern concept of reality follows the inquiries of modern science into the cells, atoms, stars, inanimate matter and the mind—using this material as subject matter equally valid along with conventional objective vision. It believes in universals and that form, shape, color and line are among them and can be expressive in themselves, not necessarily being handmaidens of literal description alone. It believes that man is more than the mirror reflection of himself and his environment. It believes that the subjective is valid emotionally and insists that the artist's manipulation of paint or stone is a reality in itself, not a window in which a segment of nature is arranged.

The "good" of the conservative is a respect for the classic unities of time and place. A respect for the "natural" or surface aspects of nature, a preservation of the realistic conquests in drawing and color rendering inherited from the renaissance (the Tradition); a "normal" attitude towards life expressed in belief that photographic realism tempered by the "nature seen through a temperament" concept is a universal and, since it appeals to the vast majority today, is the right one.

These two antithetical concepts are appealing to the same public. To say that they are not is to avoid the issue and is moral cowardice. The public's confusion, engendered in part by the artist himself, is due to the foggy lines of demarcation between the two. In this regard, statements that abstract art may be good schooling for conservatism and the old saw that abstract artists should all know how to draw the model are leeches and contribute to the fog. They are attempts to draw together two clearly opposed forces. The individual artist may work in both veins and frequently does, as in all

periods of transition. But insofar as he attains creative maturity he is on one side of the fence or the other and should so state—to himself and to the public—and thus avoid the leech that argues that the true path is between the two extremes: youth is young and crazy, age is reasonable and a little giving on both sides will make everyone happy, etc. Historically, truth has never been in the middle. The new truth has always fought against the old truth. Compromise has been a sign of insecurity on both sides and has been promptly abandoned by either side when a security was attained. In biology the cell propagates by division; the vitality of both sides of our argument resides in division. No matter what the temporary compromise, the battle goes on and we are doing a disservice to ourselves, our adversaries and the public with which we are trying to communicate by submitting to the blood-sucking of leeches.

Therefore, let modern be modern and conservative, conservative; no hedging, no "sweet reason."

JOHN FERREN  
New York City

Sir:

Peter Blake and Philip C. Johnson, answering me in October, have done, I think, a good job of presenting one current extremist point of view on the subject of architectural style. It would be very pleasant for me if I felt I could damn it, lock, stock and barrel. Unfortunately I agree with some of their concepts and find their description of the *status quo* in architecture correct on many points.

Nevertheless the conclusions they draw from these concepts and facts almost scare me. It has long been apparent that this international-style point of view is doctrinaire and, as I said in the article which they so vehemently answer, "futuristic rather than progressive." Blake and Johnson seem to me to have fallen into both these traps. Thus they set up a horrible "cottage" covered with "fuzzy textures" and "woolly materials" and then proceed to knock it down in true party-line language:

... the individually built dwelling is a reactionary, outmoded, economically impossible concept.

The *House and Garden* type of magazine is ... propagating this current cottage-style deviation. ...

... the one-family dwelling ... is an archaic concept.

... there can be no room for the anarchy of cottages.

The solution, they tell us, is not this reactionary archaic, anarchic and deviating cottage. In fact all housing is "*not an architectural, but a sociological and industrial problem.*" They suggest that we architects stop all work on dwellings until they are turned out by the millions. "When that happens, architects will be called upon to arrange these ... elements ... in certain compositions ... , and it will be then that the concept of a gigantic order can play its part in creating a new architectural environment."

As I write this I do not happen to have my crystal ball with me and so I cannot say when this undoubtedly interesting and perhaps even socially useful day will come. But I am quite sure that in our time it will be the "cottages" and "rehabilitation of urban areas," which Blake and Johnson vilify so heartily, that will both house our people and set the architectural tone of our epoch.

ROBERT W. KENNEDY  
Massachusetts Institute of Technology



## Letter from London: CONTINUED

There is a painter in England today whose horrific dreams (of a headless gentleman in a boiled shirt holding an umbrella aloft, calmly; of a bodiless head—mostly a screaming mouth and an ear—which has been caught on a fish-hook; against a background of a sort of flood-lit boxing ring with the line from the hook pulling the ear and head towards the upper depths of the darkness of the stadium) are stated in terms of traditional derivation. Francis Bacon paints these pictures with a richness of oil pigment that reminds us of Goya, except that his impasto is crusty and sometimes as thick as Soutine's, though not so uneven or lumpy. Though they succeed in being depressing (an aim which commended itself more widely before the recent war: it is now only boring to encounter work which shows a conscious *intention* to horrify), Bacon's pictures would have little interest if they were not rather well painted—in a very old-fashioned sense.

A painter who has had much more in common with Soutine is Adrian Ryan, whose recent exhibition at the Redfern Gallery nevertheless showed that his youthful capitulation to that painter had come to an end. In his Cornish landscapes and his still-life paintings Ryan now shows more affinity with a number of painters who have not so far inspired any other English contemporaries: Utrillo, Van Gogh, Courbet and occasionally even Constable. Thick pigment, kneaded, stroked and pushed in the broadest manner, powerfully records a tactile as well as a visual sense of his subjects: his surfaces have the density and encrusted richness of color of the surfaces of sea-washed rocks. Indeed this is his poetry too: the blackish blues of mussels dominate his color schemes. Passionate prussian blues invade his fields so that, though unseen, the Atlantic with its salt spray feels near—as in fact it is. The masses of the trees are rendered with agitated dots and dashes of thick paint, in colors both hot and cold, acid and smiling. Yet these ragged variegated touches have very little suggestion of the ordered, scientific, light-creating blobs of a Monet or Sisley. Though

his form is unaffected by cubist invention and follows, like Van Gogh's, a rhythm nearer to the rhythms of biology than geometry, Ryan is nonetheless post-cubist in this respect—he expels the natural atmosphere: the exploration of light-laden air is not his concern; his objects have the same bright, non-naturalistic, non-impressionist *nearness* of the objects in a Van Gogh.

Ryan, not yet thirty, is a lone-bird in British painting; another young painter who belongs to no group is John Craxton. But Craxton's art is easier to define: he is as interesting a cubist as we now possess. A recent exhibition at the London Gallery showed his ability to create form through a configuration of flat patches; he paints the head of a Greek sailor, for instance, with very broad planes which tend to be triangular in shape. The strong design which these triangular flat planes make at the picture-surface do not preclude—as similar units of design often do in the cases of two better-known painters, Colquhoun and MacBryde—the realization of a design in depth. Craxton's figures of sailors are convincing symbols of those three-dimensional realities—the real sailor-boys he paints. Again and again one discerns a failure in the numerous derivations from one or another of the "periods" of the cubist masters. It is the failure to think in terms of space; so that, however ingenious as flat pattern the painter's shapes may be, they fail to perform that magical double function which characterizes the finest painting of our time, namely, to create design *at the surface* and *in depth* at one and the same instant. Craxton pulled off this difficult feat when painting these sailors: but he has also constructed large Greek landscapes, with figures and sometimes goats in them. And I say "constructed" because, when a painting is not successful for some reason, the spectator always finds himself more conscious of the structure: he feels how it has been put together—precisely because it has not been welded by a sufficiently intense process for the parts to have disappeared into the unity of the whole.

## Book Reviews

Le Corbusier, *New World of Space*, New York, Reynal & Hitchcock, 1948. 127 pp., illus. \$6.

Stamo Papadaki, ed., *Le Corbusier*, New York, Macmillan, 1948. 145 pp., 180 illus. \$7.50.

It is with something near astonishment that one realizes that Le Corbusier has actually erected only some 35 or 40 buildings in his whole career, and that many of these have been comparatively small—weekend houses, temporary exposition structures and the like. How is it possible that an international reputation and a decisive effect upon the whole fabric of modern architectural theory could rest upon so small a production? The answer is, of course, that they do not. As both these books make clear, the fame and influence of the architect rest largely on the constant stream of *projets* which has been flowing from his studio for a quarter century. They are all here: his grandiose scheme for converting Paris into a skyscraper-studded park; his brilliant auditoria for the League of Nations and the Palace of the Soviets; his daring proposal to rebuild Algiers as a long, flowing ribbon of apartments following the curves of the African

littoral. They are all paper fantasies, destined never to be built. Yet how far and wide has their impulse carried, how fertilizing has been their general effect on world architecture!

Whatever he aspired to be, the Swiss-born watchmaker's apprentice has become not so much a great architect as one of the world's greatest architectural pamphleteers. Yet even here his real genius is almost purely graphic. He has been a prolific writer for thirty years but the discrepancy between his designs and his rationalizations and explanations of them is almost painful. Even allowing for faulty translations from a more florid French, his polemics are pretentious, shallow, ultimately evasive. One learns nothing about Le Corbusier's designs from his writings—and very little about the man. Curiously enough, this same limitation seems to apply to the critics who, in the book edited by Papadaki, attempt to describe the man as architect, planner and painter. Here again the pictures speak louder and clearer than the words. The writing seems to this reviewer to hinder rather than help an understanding of a great designer. Both volumes are essentially picture books and it is from the pictures that one learns most about the man.



Parallels between Le Corbusier and Frank Lloyd Wright are almost inescapable. Though esthetically their works are at the opposite poles of modern architecture, they are alike in many respects. Both men, at the risk of precarious existences, have fought with dogged tenacity for their own concepts. In the process both have become successful ideologues, beaming their ideas across the world like high-powered radio stations. And both have won huge audiences while being almost ostentatiously ignored by their own governments. However, if impact is to be measured in terms of other men's designs which reflect (where they do not copy) the concepts of the inventor, then Le Corbusier has almost certainly been the more successful of the two. Both his own book and that of Papadaki establish Le Corbusier's priority as the innovator, style-setter and idiom-maker of modern architecture. Here, chronologically arranged, are his favorite architectural devices, now in such common use as to verge on the cliché: the building mass stilted on columns; the curved screen walls; the metal tubing furniture; the sophisticated rusticity of driftwood and goat-skin; the sudden interpolation of rough masonry masses into glittering compositions of glass and stucco. Even his drawings themselves forecast the current vogue of architectural renderings—the little line drawings of trees and human figures, the airy, deceptively simple perspectives of town and countryside. It would be absurd to claim that Le Corbusier literally invented all these devices but what he has indisputably done is to give them common usage.

The reasons for this architect's immense influence are not hard to discern, even though they often go unremarked. His art, because it is sternly rational and disciplined, is subject to orderly dissection and analysis. It has thus served as a source of inspiration and imitation to a whole generation of architects faced with similar problems. But Le Corbusier's is also a *public* art, not only because it deals with problems of social life but also because it attempts to solve them with a minimum of subjectivism. Thus filtered free of whimsicality and irresponsibility, his art has had a strong attraction for young architects the world over. Because it was in the best sense international, its message came through without the interference of a foreign personality, language or culture.

At the same time and for much the same reasons, Le Corbusier's work is often formal, cold and narrow. It lacks the warmth (at their best, the passion) of the creations of Frank Lloyd Wright. It can easily fall into a naive over-estimation of the importance of such schematic solutions as his system of proportions which he calls *Modulor*. Never bashful, he claims that this formula "may be used for everything . . . machines, buildings, furniture, books." And, never tactful, he closes his own book on just this anti-climactic note.

A just and definitive evaluation of Le Corbusier still remains to be done. Pending that time, these two books—rather like a big retrospective show with a mediocre catalogue and only fair hanging—will offer the reader a wealth of material on which to make his own judgments. That should suffice until the critics come through.

JAMES MARSTON FITCH  
New York City

Cyril G. R. Bunt, *Gothic Painting*, New York, Transatlantic Arts, 1948. 40 pp., 45 plates. \$2.75.

Reginald Brill, *Modern Painting and Its Roots in European Tradition*, New York, Transatlantic Arts, 1948. 33 pp., 46 plates. \$2.75.

Denys Sutton, *American Painting*, New York, Transatlantic Arts, 1948. 36 pp., 51 plates. \$2.75.

These three titles are recent additions to the series known as "Discussions on Art"; a series, published in England, that features abundant illustrations with comparatively brief introductory text. In the field of such books, the "Discussions" occupy a position midway between the more imposing productions of the Phaidon and Hyperion presses on the one hand and the various miniature series, like the Penguin art books, on the other.

This intermediate position, with its economic corollary in moderate price, applies alike to their scope, format and, as it seems to the present reviewer, general character. I can hardly follow certain reviewers who have described these works as "brilliant essays" and "miracles of production." Neither would I concur with the critic who found *Gothic Painting* "inadequate" and "superficial." The word that came most often to my mind in considering these books was "credible." Given their moderate price, they seem to me a creditable achievement both in number and quality of illustrations and in information conveyed by their introductory essays. Each volume contains from forty to fifty full-page plates, of which four are in color. Details of the text may sometimes fail to satisfy the expert, but in works of this character details seem less important than a generally satisfactory over-all presentation.

*Gothic Painting* is perhaps the most notable of the three volumes, if only by virtue of the fact that, to my recollection, no previous book in the popular price range has covered this important subject. Devoted to European painting of the thirteenth, fourteenth and fifteenth centuries, discussion and plates include many of the anonymous artists of the period as well as such dominating figures as Giotto and the Van Eycks. A particularly welcome feature is a two-page color plate of the Memling *Madonna with Saints and Donors* from the collection of the Duke of Devonshire. The geometrically conceived *St. John the Evangelist*, which forms one of the side panels of this work, is not only a masterpiece of design but has always seemed to me one of the handsomest pre-modern embodiments of formal effects akin to modern cubism.

*Modern Painting* covers the diverse movements and outstanding personalities of European art from impressionism to the present day. Recent British artists, from Wyndham Lewis to Edward Burra, receive an emphasis which is natural in an English publication and is illuminating as a phase of modernism less widely known than the contemporary French. *American Painting* presents a surprisingly complete selection of pictorial landmarks from colonial times to the present day.

WALTER ABELL  
Michigan State College

Jean de La Fontaine, *Selected Fables*, trans. by Eunice Clark, illus. by Alexander Calder, New York, Quadrangle, 1948. 96 pp., 48 illus. \$8.50.

Perhaps the highest compliment one could pay to a collaboration such as this—Jean de La Fontaine, Eunice Clark and Alexander Calder—is that the work seems to be of one artist; in a way that one does not feel in the Paris edition of 1842 for which that extraordinary caricaturist, Jean Jacques Grandville, illustrated the complete series of fables by the seventeenth-century poet. In that edition of a hundred years ago (despite the mastery of the artist), the disparity between seventeenth-century France and nineteenth-century romanticism in full flower was obvious in too many cases. In the present volume we have a contemporary approach in which the collaboration rivals that ideal state which existed between Lewis Carroll and John Tenniel, or as found in the one man, Edward Lear.

Eunice Clark has not hesitated to render into modern American the classic verse of La Fontaine and she has even adapted and slightly shortened certain of the fables, but this is no drawback as she has handled it, and she has been seconded admirably by Calder's satirical drawings.

A number of things come to mind immediately when one thinks of La Fontaine's fables. Many of these associations are of our youth; others are those of the wit of the seventeenth century; still others go back to the days of Aesop and the origin of mankind. Certainly fables and their morals are always with us: *Fables of our Time* by James Thurber has struck between the eyes, and several ballet companies have turned their attention to choreographing familiar fables.

It has not yet been determined if La Fontaine meant seriously many of the themes he advanced in jest and often





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praised in his final couplet, but then neither has it been proven whether Lewis Carroll was in dead earnest or not. Both the translator and Alexander Calder have caught the wonderful spirit and insight into universal character which Aesop had and that La Fontaine rendered into French so perfectly. It is only to be regretted that this edition has published but 36 of the more than two hundred which La Fontaine produced. Perhaps that is for later, for these fables are valid today and are very much at home with Calder's drawings. It certainly will be of interest to see what interpretation will be found for them a hundred years from now.

One minor though decidedly pleasant fact about this edition is that Calder lets his drawings speak for themselves and does not sign CALDER or even *calder*. For this we thank the artist and the publisher.

BAIRD HASTINGS  
New York City

Eugene M. Ettenberg, *Type for Books and Advertising*, New York, Van Nostrand, 1947. 157 pp., illus. \$6.  
Clayton Whitehill, *The Moods of Type*, New York, Barnes & Noble, 1947. 112 pp., 9 plates, illus. \$5.

These two volumes represent entirely different attitudes to the critical and historical treatment of typography. If the work listed second were as good in its kind as that listed first, the pair would admirably complement each other.

Ettenberg, manager of the Gallery Press in New York, deals in ten chapters with the essentials of his art. His point of view is that of an unspecialized practitioner writing for intelligent laymen and for semi-professionals, by which are meant authors, publishers and collectors of books; as well as readers of advertisements whose skepticism about the text leaves them energy to look at the form, and generally all persons interested in design who yet do not consider themselves expert.

In very clear and colloquial (though never chatty) language, the author explains how the typographer works; what elements he deems constitutive of his art and what esthetic effects may be achieved by the selection and disposition of type. Most of the important objects in this survey are admirably illustrated—and conveniently too: the page that carries the wisdom carries the picture. Thus one may learn in the pleasantest way about the families of type, the machines which cast and set it, the jargon of the profession and its conventions for a great variety of purposes. Whatever is asserted as to effects is shown, sometimes in enlargements that permit not only clear but even independent opinion. The size of the book (8½ x 12") keeps it from being a tome, and, although it is far more discursive than the standard English *Introduction to Typography* by Oliver Simon, it is visually and intellectually a richer and more exuberant piece of primary exposition.

The last two-thirds of the volume deal with Period Typography, divided into five sections that cover the centuries from the fifteenth to the nineteenth. By the side of the text (also illustrated) runs a chronology of general and typographical events occurring within the period. This is a good plan, but more difficult to carry out than the exposition of techniques and hence less successfully executed. Turning for example to the nineteenth century one finds this remark: "Time seemed to quicken in this century, styles of dress, architecture, vehicles, printing, and manners of living changed more rapidly—it was an era of mechanical accomplishment, with taste at a low ebb." One wants to ask "Whose taste?" or else "taste in what?" The very speed with which the reading public increased and times "changed" in the nineteenth century should have afforded a clue to the cultural historian and made him draw distinctions in answer to these questions. After all, Didots, Perrins and Pickerings are not negligible items, and the appalling practices of the cheap printer cannot be arithmetically combined with the good, any more than the chromolithographs can be added to or subtracted from the work of Delacroix and Turner.

In this connection, by the way, the "chronology" is chaotic: to mention Bonaparte's victory at Marengo is a mechanical way to mark the year 1800, and the birth or death dates of Jules Verne and Schopenhauer are of much less importance to the student than the dates of certain works of art which might have been chosen—say Delacroix' *Dante and Virgil* of 1822 or the first exhibit of the impressionists. The fine arts properly so-called are in fact capriciously treated—we hear nothing of the pre-Raphaelites, though the première of Mendelssohn's *Elijah* is listed; and among the "roll call" of great musicians there was apparently no room for Berlioz, Schubert, Schumann or Hugo Wolf. These objections are of course tantamount to asking that the author be as well versed in the general history of art as he evidently is in the history of his craft. But it is he who forces the comparison by very justly seeking to relate typography to the rest of culture.

Whitehill is moved by the same instinct, but in his book, entitled *The Moods of Type*, the attempt is more pretentious and deserves greater censure. To begin with, Whitehill's prose is at the opposite extreme from Ettenberg's unaffected colloquialism. It tends to be sententious—and misleading, as in a definition like: "Design is the simplest orderly relationship between materials and workmanship." The author's intentions throughout are praiseworthy, heroic, *modern*. But like so many modern artists, Whitehill lacks the analytical and verbal cast of mind needed to expound the principles he believes in.

Throughout, he remembers too many things out of context, and he juxtaposes them far less persuasively than he does the *montages* for this book. Hence one has the sad spectacle of a man with a sure touch for plastic forms juggling clumsily with Rabelais, Rousseau and Leonardo, with decadence, spontaneity and neo-calligraphy. If the writer could for an instant visualize the concrete referents which his heedless assertions arouse in the student of history, he would put his eyes out like Oedipus after the dread revelation. And this would be a pity, for Whitehill is a most useful designer and teacher of the young in Philadelphia. We may even be grateful to him for his present book if we are content to look at it and not read it.

JACQUES BARZUN  
Columbia University

John Meredith Graham and Hensleigh Cecil Wedgwood, *Wedgwood*, New York, Tudor, 1948. 118 pp., 95 illus. \$3.50.

The Brooklyn Museum is deservedly becoming famous for the series of monographs expanded from catalogues published in connection with its exhibitions. Here is another example, covering the whole history of Wedgwood pottery and porcelain, well and fully illustrated, with useful appendices giving the family tree of the Wedgwoods, the trademarks, date marks on earthenware, registry marks, the principal artists employed and a glossary of terms. The earlier part of the text, which gives due prominence to that great technical and industrial pioneer Josiah Wedgwood, is naturally little more than a summary of earlier books on the subject but is clear and authoritative, especially in technical matters. A statement that seems to need modification, however, is one implying that Flaxman was sent to Rome by Wedgwood and there worked mainly for him. That Wedgwood helped Flaxman to go, there is little doubt; but only a small part of Flaxman's time in Rome was spent on work for Wedgwood. The latter part of the book, dealing with the nineteenth-century history of Wedgwood, contains some unfamiliar and unpublished material of considerable interest, illustrated by examples rarely reproduced. Altogether, a much more useful book, both for students and collectors, than many more pretentious works.

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Otto Benesch, *Rembrandt: Selected Drawings*, London, Phaidon (New York, Oxford), 1947. 32 pp., 250 plates. \$7.50.

Otto Benesch, *A Catalogue of Rembrandt's Selected Drawings*, London, Phaidon (New York, Oxford), 1947. 64 pp. \$3.50.

Guido Schoenberger, *The Drawings of Mathis Gothart Nithart called Gruenewald*, New York, Bittner, 1948. 59 pp., 44 plates. \$12.50.

The new custodian of the Albertina has given an appetizing sample of his forthcoming great corpus of Rembrandt drawings. If the demand for art books were not sufficient to justify this selection, the inclusion of 41 hitherto unreproduced drawings (out of a total of 292) would be ample reason for marketing the present publication, which is issued in two volumes. The catalogue volume contains all the systematic critical apparatus, concordances, bibliography, indices, etc., while the volume of plates (each with adequate caption) can be sold separately as a picture-book for the consumer who may not require or care for formal cataloguing. Benesch has put in with the plates rather than with the catalogue his informal but meaty introduction, which is an experienced scholar's comment on Rembrandt's techniques and purposes, on the position his drawings held in the opinion of his contemporaries and in the practice of his pupils, on the chronology of the corpus of drawings and on the pleasures and pitfalls of Rembrandt criticism. Otto Benesch began working on Rembrandt in 1916. Since then, in addition to the series begun by Lippmann and continued by Hofstede de Groot, two works on the drawings have been begun and have dawdled. Valentiner's publication has a somewhat different aim from the Benesch corpus, and it is to be hoped that both will carry on.

The new selection is characterized by flair, discretion and fair and representative continuity. It would be hard to be captious about the choices. Some perhaps very familiar items have been included for the sake of the type-series, yet among them are such well-beloved and indispensable ones as the silverpoint portrait of Saskia, the (Berlin) *View of Old St. Paul's Cathedral*, and the Bonnat *Three Women in a Doorway*. Your reviewer can find only two bad drawings (Nos. 247 and 278) and one rather piffing one (No. 142), which are doubtless there for a purpose. Taken with the fine introduction, the plates give a clear picture of the artist's development in time and of the change of his interests as well as his methods. If one checked all the references in the catalogue to related drawings one would have gone over in reproduction a very large part of the corpus which Benesch has gone over in the original. Worth particular mention is his emphasis on Rembrandt's place as a baroque draftsman in the company of Callot and Rubens, and his similar calling of attention to the weighty, techtonic, almost cubist, drawings of the last years.

Among the interesting things one remarks in the plates are Rembrandt's comparative lack of feeling for dogs and sheep in contrast to his understanding of cows and horses and goats and such exotics as lions and elephants; also the Tiepoloid nature of such rapid landscape sketches as Nos. 216 and 220; and the fact that in drawing Christ on the Cross, Rembrandt almost never drew a dead weight hanging from the arms but rather a force thrusting outward from the chest.

The publisher's blurb says that the catalogue contains "notes on the later history of each drawing," which would be nice if it were true for the most recent years. The volumes are well made: the price per plate works out for the plate volume alone at only three cents, and for the two volumes at .044. This is a great value, particularly in view of the authority of the text.

Schoenberger's work, which is published under the auspices of the Edgar W. Anthony Fund of New York University's Institute of Fine Arts, gives at first the misleading impression that it adds nothing but three drawings not accepted by Max J. Friedlaender to the latter's book (*Die Zeichnungen von Mathias Gruenewald*; Berlin, Grote, 1927). But a comparison of the two shows that Friedlaender's great connoisseurship in

that case was spread before the reader in just three pages of text and that Schoenberger, having helped with the structure which Friedlaender and Schmid and Zuelch and Burkhard worked upon, has here made available to students of drawings most of what is pertinent in the Gruenewald problem. It is one of the pleasant paradoxes that it should be possible to be so sure about the canon of an artist who came late to recognition as a creative personality and who came clean as an historic one only ten years ago (Hindemith managed to make the synthesis five years before that). Perhaps Schoenberger has drawn a few too many conclusions in his text from these 36 drawings, but his catalogue is excellent and he has repeated all the important source documents and given a convenient grouping at small scale of reproductions of the paintings to which the drawings relate.

In view of the care he spends on some attributed drawings which he rejects, the author could well have reviewed some of the evidence against the three rejected by Friedlaender. The argument quoted from Schilling in favor of Mathis Gothart's authorship of the Stockholm *Madonna of Mercy* is a pretty good one, and the drawing fits into the scheme of the altarpiece at Aschaffenburg like a dream; but it has such a resemblance to certain Kulmbachs that one wants a devil's advocate.

The fine reproductions have been given a cream-tinted ground to allow full value to Gruenewald's frequent white heightening and his almost invariable use of toned paper. The author wisely emphasizes the non-linear, light-and-shade character of all Mathis Gothart's drawing and has some good things to say on his method of beginning with large areas of smudged tone from which he moved on to more elaborate but always painter-like precisions. Though such of his large drawings as were the full size of a sheet of sixteenth-century paper have had to be somewhat reduced, the printing of one to a page allows the reader to understand the arm's-length character possessed by these works in distinction to the more small-scaled performance of most of Gruenewald's contemporaries. The book, like all Herbert Bittner's designs, is beautifully produced.

WINSLOW AMES  
Springfield Art Museum

Charles Coleman Sellers, *Charles Willson Peale*, Philadelphia, American Philosophical Society, 1947. Vol. I: 281 pp., 26 illus.; vol. II: 411 pp., 45 illus. \$10.

With the appearance of these two volumes, it is at last possible to define the biographical framework of the career of one of the most distinctive personalities in the history of post-revolutionary American painting. The lack hitherto of anything but the most summary presentation of the facts concerning Charles Willson Peale and his varied activities has been abundantly apparent to students of American art for many years. The consequent difficulty of discerning the main patterns in the mass of material, both documentary and pictorial, has resulted in the more than casual attributions and identifications that have handicapped the seeker for truth in the field. The publication of the first of the two volumes of the work under consideration, some years ago and under private auspices, gave promise of much needed stability in the organization of the material and a trustworthy control of conclusions to be drawn from it. The present re-publication of that volume and the supplementary one completing the biographical account of Peale's life is a most praiseworthy accomplishment of the American Philosophical Society, which has honored itself in doing honor to one of its former members and has done a great service to the cause of American art.

And not only to the cause of American art, for from the pages of these books there emerges a picture of the life and times in America of the late eighteenth and early nineteenth centuries that is all the more impressive for the indirection of its accomplishment. This is in no small degree the consequence of Peale's



own indefatigability and his range of interest, which are noted with ample discussion from his earliest efforts as a saddler and silversmith to the experiments in making false teeth that he undertook at the age of eighty-five in the year before his death. So varied were his activities, indeed, and so great was the enthusiasm with which he undertook each new project that he has been dubbed a "jack-of-all-trades" and dismissed as a gadgeteer of no great interest save possibly as a standard Yankee type. Such an opinion gains no support from Sellers' books. Instead, Peale appears as a man understandably interested in making a comfortable livelihood but also absorbed by a selfless concern that the intellectual and cultural opportunities of the young nation he so deeply loved should be second to none.

The author has availed himself of much material previously unused in recreating the picture of Peale's life, including many papers of the Peale-Sellers family in the library of the American Philosophical Society and of others noted in the copious bibliography. His has been a labor of love but not of uncritical acceptance. The years that have elapsed since the study was first undertaken have allowed the utmost care in the evaluation and interpretation of the different kinds of documents that have been scrutinized, and have contributed to the formation of a critically sympathetic point of view that is impressive throughout the entire work. Since the author has been concerned with establishing the personality of Peale as a man as well as his activity as a painter, discussions of style and the correlative problems of identification and attribution are incidental, yet distinctive contributions have been made in this narrower field. One instance is the identification of the subject of the well-known painting in the Historical Society of Pennsylvania (long thought to have been Billy Lee, General Washington's body servant) as a Mohammedan negro named Yarrow Mamout whom Peale saw and painted in Washington, D. C. late in 1818 or soon thereafter. A painting of characteristic style, its previous identification posed a problem of chronology, which Sellers' discovery has most effectively resolved. There is promise of still further enlightenment on such points in the check list of pictures mentioned in the documents on which the author is now engaged and which will be a most welcome addition to the rapidly growing documentation of our early republican art. Full justice is done as well to Peale's notable contributions in the establishment of his museum, to the part he played in the founding of the Pennsylvania Academy of the Fine Arts and to his relationship to the American Philosophical Society. Well-selected examples of Peale's work provide typical illustrations of his changing style, and a copious index permits easy reference to the discussion of specific points in a work that will be easily the definitive one in its field.

DAVID M. ROBB  
*University of Pennsylvania*

Howard Daniel, *Hieronymus Bosch*, New York, Hyperion and Duell, Sloan & Pearce, 1947. 56 pp., 60 illus. \$6.  
 Adriaan J. Barnouw, *The Fantasy of Pieter Brueghel*, New York, Lear, 1947. 101 pp., 45 illus. \$5.

On the jacket of *Hieronymus Bosch* by Howard Daniel is the proud announcement that the "volume is the first in English on the work of Bosch." It is unfortunate that this artist should be presented to the English-speaking reader in such an inadequate manner. The book clearly belongs to that group, published by the Hyperion Press, that was aptly described in the *Magazine of Art* as being "for drugstore consumption."

The brief introductory text strains to be colloquial in its diction. The few known biographical facts relating to Bosch are enumerated; the resemblance between his work and that of the surrealists is mentioned and Daniel rightly dismisses the similarity as being a superficial one. Most of the introduction is devoted to a frothy summary of the social and intellectual background of Europe from the Black Death to the reformation. Bosch's artistic heritage, however, is dismissed with the sentence, "Thus, from the van Eycks until Bosch, painting reflects the burgher ideal of prosperity, self-satisfaction and orderliness." Except for the mention of a few of the literary texts which Charles de Tolnay

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had suggested as having influenced the painter, much of the careful iconographic research of the past decade has been ignored.

The selected bibliography includes the chief monographs on Bosch but fails to list one of the most recent and most important, that by Ludwig von Baldass, published in Vienna in 1943. Several careless mistakes appear in the bibliography, one of the most glaring being the citing of Albrecht Wagner, *Visio Tnugdali*, Erlangen, 1882, as Wagner, H., *Tondale's Visions*, Halle, 1893.

The selection of material for reproduction will certainly be misleading to the reader unacquainted with the work of Bosch. The quality of the black and white illustrations, reproduced in fine-screen halftone, is adequate. Six of these are devoted to engravings, but the reader is not warned that they are after Bosch designs and is left to conclude that they are the work of the master. The portrait drawing in the *Codex of Arras* is incorrectly described by Daniel in the text as a self-portrait from the "Arras Code," while the illustration is labeled even more inaccurately, "Self-Portrait, Print, Arras Index." Dimensions are given beneath the reproductions, a commendable practice. Often, however, they are inaccurate and among the few which this reviewer checked errors ranging from fractions to as much as ten inches were found. The color plates vary in quality from fair to execrable. Those devoted to American-owned paintings are uniformly bad. And when a bad reproduction of a feeble copy (*The Mocking of Christ*, Johnson Collection, Philadelphia) is featured as the frontispiece, the reader must feel some confusion regarding a master who is described as a supreme colorist, "perhaps the best of the whole northern renaissance."

Like Daniel, Adriaan J. Barnouw was faced with the problem of writing a book for the non-specialist but unlike the former, he solved the problem with clarity and sobriety. In *The Fantasy of Pieter Brueghel*, Barnouw limited himself to the task of explaining the meaning of a group of Brueghel's didactic engravings. The brief introduction is sane, lucid and dignified. It is followed by 45 full-page reproductions of engravings after Brueghel, each accompanied by an explanatory note. These notes are models of clarity, winnowing much of the material that has been written on the subject and occasionally adding new details or shifting the emphasis. By means of the iconographic discussion, the reader is often given a vivid insight into the character of the artist and of the civilization in which he lived. The format of the volume is well conceived, the binding is attractive and the layout balanced and clear.

CHARLES L. KUHN  
Harvard University

Elizabeth Gilmore Holt, ed., *Literary Sources of Art History: an Anthology of Texts from Theophilus to Goethe*, Princeton, Princeton University Press, 1947. 555 pp., 25 illus. \$6.

"The title of [this] hath much amused, and raised the expectation of the curious, though not without a mixture of doubt, that its purport could ever be satisfactorily answered" (William Hogarth, *The Analysis of Beauty*, London, 1753). This selection from one of the texts reprinted in the Holt anthology seems oddly appropriate to the problem faced by the editor and the degree of success of her solution. For in the interval since publication this anthology has met, as the editor candidly anticipated, the usual criticism of scholars who have lamented the omission of favorite documents. Yet it has also, in the opinion of this reviewer, satisfactorily answered the original "purport"; namely, that it should provide for laymen, teachers and students an encounter, however brief, with some of the literary sources invaluable for a balanced knowledge of the history of art.

If the selections reprinted seem frequently to stop short, then this too may indicate that the editor has been successful in the general aim of all anthologies, that of prompting laymen and students to read more widely. Perhaps still more important, this book should stimulate interest in making available through new



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editions, translations or facsimile publications the wealth of original material so desperately needed. Desperate is scarcely an overstatement if one considers the role of such documents in scholarly investigations and, in another realm, the background of the current general interest in literary accompaniments of the fine arts.

The genesis of this interest may be traced at least as far back as the early nineteenth century with its growing separation between artists and their public. Since then the increasingly rapid succession of artistic movements has found each one complemented by its own literary manifestoes, proclaiming its aims and intentions in words as well as works. Today some artists may justly be accused of an over-theoretical approach; the tangible results in their works may seem not to justify egregiously elaborate words. On the other hand, some spectators may seem to rely too greatly on literary conventions and interpretations, failing to develop their own powers of visual perception. When and if this is the situation, it may—indeed—must be deplored. However, the best antidote cannot be a denial of the context of any work of art nor a reduction of understanding to the level of mere seeing. It must clearly follow some such admission as Reynold's first reaction to Raphael: "I found myself in the midst of works executed upon principles with which I was unacquainted: I felt my ignorance and stood abashed. . . . In . . . time a new taste and new perceptions began to dawn upon me."

If, whether in viewing modern art or examples from earlier periods, the spectator is willing to make this primary admission and then to gain illumination from any legitimate source towards this end—a quickened "new taste and new perceptions"—there can be no doubt that his blind or anachronistic judgments will be corrected and his own pleasures and understanding enhanced. The Holt anthology may well serve as a beginning in one of these sources of information and insight, as an introduction to some of the conditions under which works of art were once produced. If those conditions no longer obtain, the lessons they may teach are valuable. While the constant human factors, such as an artist's response to given situations, whether revealed in the poignant and tragic poems of Michelangelo or the confident and assured dicta of Bernini, constitute an immediate and present reminder that there is nothing inevitably past or dead in the great works or the great figures of the history of art.

ELEANOR DODGE BARTON  
Smith College

**Margaret Naumberg, *Studies of the "Free" Art Expression of Behavior Problem Children and Adolescents as a Means of Diagnosis and Therapy, Nervous and Mental Disease Monograph #71, New York, Coolidge Foundation, 1947. 225 pp., illus. \$5.50.***

In their constant experimentation with the realities of their world, children make use of fantasy to deal with impulses and problems for which the culture prohibits direct expression. This fantasy material tends to be expressed freely, often through symbols, in their art work. The value of free art work as a projective technique in studying personality in childhood is well established today. Important work in this field has been done by Margaret Naumberg at the Psychiatric Institute and Hospital of New York. Six case studies by Miss Naumberg in which graphic art was used as a means of diagnosis and therapy have been collected in this monograph.

In this technique each child is seen in individual art sessions in which a therapeutic relationship is fostered. The aim is to encourage the spontaneous or "free" expression of fantasy and unconscious material. This can be accomplished with children especially, for they are closer than adults to primitive responses and less influenced by cultural restrictions. Throughout the book Miss Naumberg makes clear the differentiation between "free" expression and the virtually non-projective routine tracing and representational depicting of observations. Art for the child is akin to play and can be as free. It is subjectively meaningful and an expression of inner life and fantasy only in so far as it is free. Technical proficiency is of no importance, and if the technique is

formalized it serves as a barrier to subjective communication. The usual formal art lessons received in school tend to inhibit spontaneity, and in some of her cases the author has had to undo a good deal before freedom was attained.

The therapeutic value of this projective technique emerges clearly in these studies. It does not depend upon interpretation but rather on its function as "an image of the unconscious." In his art work the child comes to express images that he cannot express in words. This serves a dual function. For the therapist it provides insight into the dynamic mechanisms at play. For the child it has a therapeutic function, allowing for the release of emotional tension and the establishment of a contact between the inner world of fantasy and that of direct experience.

Miss Naumberg discusses in lucid terms and with insight developed through wide experience the psychodynamics of art work and the symbolic meaning of some aspects of abstract form and color. The text is well illustrated with the children's drawings and the author's descriptive notes compensate in part for the absence of color. While this particular study is concerned with the use of graphic art in the treatment of children with personality maladjustments or mental illness, the implications go far beyond this field. All children attempt to solve their problems through fantasy, and the free expression of this inner life in drawing and painting can be a positive force in the ego development of any child. The schools can play an important role here and certainly no art teacher should miss reading this stimulating and authoritative work.

RALPH D. RABINOVITCH, M.D.  
New York University School of Medicine

## Latest Books Received

- BOTTICELLI, DEGAS, FLORENTINE PAINTINGS, MUSIC IN PAINTING, New York, Pitman, 1948. Each 24 pp., plates in color. Each \$1.95.  
Chamberlain, Samuel, SIX NEW ENGLAND VILLAGES, New York, Hastings House, 1948. 104 pp. of plates with text. \$3.50.  
Crite, Allan Rohan, THREE SPIRITUALS FROM EARTH TO HEAVEN. Cambridge, Harvard University, 1948. Introduction, and 72 full-page ink drawings. \$3.95.  
Dowd, David Lloyd, PAGEANT-MASTER OF THE REPUBLIC, Lincoln, University of Nebraska, 1948. 142 pp., 17 illus.  
de La Fontaine, Jean, SELECTED FABLES, trans. by Eunice Clark, illus. by Alexander Calder, New York, Quadrangle, 1948. 96 pp., 48 illus. \$8.50.  
Graham, John Meredith and Hensleigh Cecil Wedgwood, WEDGWOOD, New York, Tudor, 1948. 118 pp., 95 illus. \$3.50.  
Hambidge, Jay, DYNAMIC SYMMETRY IN COMPOSITION, New Haven, Yale University, 1948. 83 pp., illus. \$3.75.  
Hambidge, Jay, THE ELEMENTS OF DYNAMIC SYMMETRY, New Haven, Yale University, 1948. 133 pp., 118 figs. \$5.  
Klingender, Francis D., ART AND THE INDUSTRIAL REVOLUTION, Forest Hills, Transatlantic Arts, 1948. 224 pp., 106 illus. \$6.50.  
Kurz, Otto, FAKES, New Haven, Yale University, 1948. 321 pp., 95 illus. \$6.  
Le Corbusier, CONCERNING TOWN PLANNING, New Haven, Yale University, 1948. 127 pp., 44 drawings. \$2.75.  
Millner, Simon L., ERNST JOSEPHSON, New York, Columbia University, 1948. 57 pp., 22 plates. \$5.  
Morris, Wright, THE HOME PLACE, New York, Scribner's, 1948. 176 pp., half text, half plates. \$3.50.  
Rosenberg, Jakob, REMBRANDT, Cambridge, Harvard University, 1948. Vol. I, 264 pp., 1 color plate; Vol. II, 281 plates. \$18.50.  
Rosskam, Edwin and Louise, TOWBOAT RIVER, New York, Duell, Sloan & Pearce, 1948. 295 pp., illus. \$7.50.  
Taylor, Francis Henry, THE TASTE OF ANGELS, Boston, Atlantic-Little, Brown, 1948. 593 pp., 100 plates, 10 in color. \$10.

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## Contributors

RENE D'HARNONCOURT, formerly Chairman of the Arts and Crafts Board of the Indian Bureau of the Department of the Interior, is Director of Curatorial Departments of the Museum of Modern Art.

GEORGES LIMBOUR, whose article has been translated from the French by Lorraine de Mombynes, teaches at the Lycée in Le Havre and has written on contemporary French art for *Action* and other periodicals.

DONALD GALLUP, Curator of the Collection of American Literature at the Yale University Library, has written the story of the previously unpublished letters of Hartley to Gertrude Stein, which were included in her bequest to the Yale Library.

THOMAS HOWARTH is Lecturer in Architecture in the Manchester, England, University School of Architecture. He is now finishing a definitive book on Mackintosh.

GEORGE HEARD HAMILTON is Associate Professor in the Department of the History of Art of Yale University and Curator of the Collection Société Anonyme and is himself a collector of modern painting.

Our London Letter is from PATRICK HERON, art critic for *The New Statesman and Nation*.

RAYMOND EVANS, Ohio newspaper man, was formerly Chief of the Educational Motion Picture Service of the Department of Agriculture.

## Forthcoming

HENRY VAN DE VELDE, Newness and Novelty, in translation; RUTHVEN TODD, Benjamin West and the History Picture; SAMUEL GREEN, Edbury Hatch, Down-East Carver; HELLMUT LEHMANN-HAUPT, Art in Germany; FRANK WEITENKAMPF, The Cigar-Store Indian; PARKER TYLER, Hopper.

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# November Exhibition Calendar

All information listed is supplied by exhibitors in response to mailed questionnaires.

**ABILENE, TEX.** *Abilene Museum of Fine Arts*, Nov. 9-30: 27th Ann. Exhib. of Advertising and Editorial Art (AFA).

**AKRON, OHIO.** *Akron Art Institute*, Nov. 9-29: 1948 La Tausca Art Exhib. (AFA).

**ALBANY, N. Y.** *Albany Institute of History and Art*, Nov. 3-Dec. 5: Ann. Members Exhib., Albany Artists Group. Nov. 3-15: Virginia Grubb, One-Man Show. Nov. 17-Dec. 4: Lewis Rubenstein, One-Man Show.

**ALBION, MICH.** *Albion College, Department of Art*, Nov. 7-24: The Artist in Social Communication. Ornamentation. Critics Choice.

**ANDOVER, MASS.** *Addison Gallery of American Art*, to Nov. 14: The Ring and the Glove.

**ANN ARBOR, MICH.** *Museum of Art, University of Michigan*, Nov. 4-24: 40 Contemp. Ptg. from the Coll. of the Albright Art Gal. Nov. 28-Dec. 27: Americana (AFA).

**ATHENS, GA.** *Fine Arts Gallery, University of Georgia*, Nov. 4-30: Ptg. by Carl Holtz.

**ATHENS, OHIO.** *Ohio University Gallery*, to Nov. 15: Mod. Textile Design (MOMA).

**AUSTIN, TEX.** *University of Texas, Department of Art*, to Nov. 8: Ben Shahn, One-Man Show. Nov. 9-30: U. of Tex. Art Faculty Exhib.

**BALTIMORE, MD.** *Baltimore Museum of Art*, to Nov. 21: Ptg. by Jack Tworok. To Nov. 28: Ptg. by Max Beckmann. Nov. 5-24: 12th Nat'l Ceramic Exhib. Eight Syracuse Watercolorists. Nov. 1-30: German Expressionist Prints. Contemp. Children's Book Illustrations.

*Goucher College*, Nov. 26-Dec. 11: Contemp. Prints. *Walters Art Gallery*, to Dec. 5: Eng. and Amer. Portraits of the Late XVIII and Early XIX Centuries. Nov. 20-Indef.: The Mesopotamian Coll.

**BATON ROUGE, LA.** *Louisiana Art Commission*, Nov. 3-28: Members Exhib. of La. Chapter of Amer. Artists League.

**BETHLEHEM, PA.** *Lehigh University Art Gallery*, Nov. 1-21: 8 Amer. Watercolorists.

**BINGHAMTON, N. Y.** *Museum of Fine Arts*, Nov. 1-30: Landscapes, Oils by New England Artists.

**BIRMINGHAM, ALA.** *Public Library Art Gallery*, Nov. 1-30: Calif. W'col Soc., Purchase Award Show. Ptg. and Ceramics from Sophia Newcome.

**BLOOMFIELD HILLS, MICH.** *Museum of the Cranbrook Academy of Art*, to Nov. 7: Drwgs by Mich. Artists. Student Ptg. and Drwgs from Mus. Coll. Nov. 9-Dec. 15: 20th Cent. European Ptg. Saarinen-Swanson Group. Contemp. Home Furnishings.

**BOSTON, MASS.** *Boston Museum of Fine Arts*, to Nov. 7: John T. Spaulding Memorial Exhib. Nov. 18-Jan. 2: Eng. W'cols from the Bacon Coll.

*Doll and Richards*, to Nov. 6: W'cols by L. Gerard Paine. Nov. 8-20: W'cols by Francis B. Crowninshield. Nov. 22-Dec. 4: W'cols by Samuel E. Homsey.

*Institute of Contemporary Art*, to Nov. 14: Oskar Kokoschka Retrospective Exhib. Nov. 18-Dec. 12: Frost, Lothorp Exhib. Nov. 29-Dec. 20: Ptg. by French Children. *Margaret Brown Gallery*, to Nov. 13: Ptg. by T. Stamos. Nov. 15-Dec. 4: Ptg. by Channing Hare.

*Public Library*, Nov. 1-29: Prints by Letterio Calapai. *Vose Galleries*, to Nov. 13: Ptg. by Robert D. Wilkie including 98 subjects from Dickens. Nov. 15-Dec. 4: W'cols by John Whorf and Charles Heil.

**BUFFALO, N. Y.** *Albright Art Gallery*, to Nov. 19: Cartier-Bresson Photos. To Nov. 24: Patteran Exhib. To Nov. 28: Pictures for Loan to Members.

**CAMBRIDGE, MASS.** *Fogg Museum of Art*, to Nov. 27: Rembrandt Ptg. and Prints. *Massachusetts Institute of Technology*, Nov. 1-21: Ancient Peruvian Textiles (AFA).

**CARMEL, CALIF.** *Carmel Art Association Gallery*, Nov. 1-15: Portraits by 8 Painters. Etchgs by Armen Hansen. Nov. 1-30: Oils, W'cols and Sculpt. by Members.

**CEDAR FALLS, IOWA.** *Cedar Falls Art Association*, to Nov. 6: W'cols by Cliff Herold. Nov. 7-Dec. 4: Northeast Iowa Show.

**CHAPEL HILL, N. C.** *Person Hall Art Gallery*, Nov. 5-26: Claude Howell, Philip Moose and Ernest Freed. *University of North Carolina Library*, Nov. 15-Dec. 6: Fifty Books of the Year, 1948 (AIGA).

**CHARLOTTE, N. C.** *Mint Museum of Art*, to Nov. 14: Americana (AFA).

**CHATTANOOGA, TENN.** *University of Chattanooga Gallery*, Nov. 16-Dec. 7: Five Amer. Painters.

**CHICAGO, ILL.** *Art Institute of Chicago*, to Nov. 15: Space and Distance Exhib. To Nov. 24: Mod. Technique of Mus. Display. To Nov. 30: 45 Rembrandt Etchgs. Nov. 4-Jan. 2: 59th Ann. Amer. Exhib. of W'cols and Drwgs. Nov. 21-Dec. 12: Matisse Drwgs (AFA). Nov. 14-Dec. 19: Reproductions of Historic Far Eastern Textiles (AFA). *Chicago Galleries Association*, Nov. 28th Ann. Exhib. by Artist Associates of the Chicago Galleries Assn. *Chicago Public Library*, Nov.: Oils by Gertrude Abercrombie. Ceramic Tableware by Florence Forst.

*Club Woman's Bureau, Mandel Brothers*, Nov. 1-30: Contemp. Prints by 35 of America's Foremost Graphic Artists. Nov. 23-Dec. 11: The Work of Helen Walker Hansen. *Palette and Chisel Academy of Fine Arts*, Nov. 2-Dec. 3: Small Picture Show.

**CINCINNATI, OHIO.** *Cincinnati Art Museum*, to Nov. 30: Prints and Drwgs by Frank Duveneck (1848-1919).

**CLAREMONT, CALIF.** *Pomona College Gallery*, Nov. 1-Dec. 18: Ancient Chinese Ptg.

**CLEARWATER, FLA.** *Art Museum*, Nov. 2-17: Preview. Fla. Federation of Art. Nov. 19-30: W'cols by George Essig. Oils by Carl Borg.

**CLEVELAND, OHIO.** *Cleveland Museum of Art*, to Nov. 28: Wedgwood: A Living Tradition. Nov. 9-28: Social Life in the 1880s. Nov. 3-Dec. 12: Work of Vincent Van Gogh. Nov. 2-28: Egypt, LIFE Photos. *Ten Thirty Gallery*, Nov. 3-19: Ptg. by Carl Gaertner. Nov. 21-Dec. 11: Circus Ptg. by 5 Cleveland Artists.

**COLORADO SPRINGS, COLO.** *Colorado Fine Arts Center*, Nov.: Le Corbusier Architecture Show. San Francisco Bay Area Painters. Nov. 14-Dec. 18: Cady Wells W'cols. Laura Gilpin's Rio Grande Valley Photos. Nov. 14-Indef.: Colo. Springs Artists' Show.

**COLUMBUS, OHIO.** *Columbus Gallery of Fine Arts*, to Nov. 6: Romantic America. Nov. 6-22: 24th Ann. Ohio W'col Exhib.

**CONWAY, ARK.** *Hendrix College*, Nov. 1-15: 4th Ann. Exhib. of Ark. Art. Nov. 15-30: Textile Design by Students of Hendrix College.

**CORTLAND, N. Y.** *Cortland Free Library*, Nov. 1-30: Rotary Exhib. of Oil Ptg. from the Plastic Club, Philadelphia.

**CULVER, IND.** *Culver Military Academy*, to Nov. 5: Nat'l Photog. Awards and Creative Photog. To Nov. 22: Bridge Design.

**DALLAS, TEX.** *Dallas Museum of Fine Arts*, to Nov. 7: Famous Ptg. by Amer. Artists. Exhib. of Mexican Ptg. Nov. 14-Dec. 5: Encyclopaedia Britannica Survey of Amer. Ptg.

**DAVENPORT, IOWA.** *Municipal Art Gallery*, to Nov. 21: 150 Contemp. Amer. Ptg. and Sculpt.

**DAYTON, OHIO.** *Dayton Art Institute*, Nov. 2-30: Ann. Local Artists Exhib. 22nd Ann. Ohio Printmakers Exhib.

**DENVER, COLO.** *Denver Art Museum*, to Nov. 30: Recent Accessions in Oriental Art. To Nov. 27: Noah's Ark, Animals in Art. Nov. 1-30: Mangravite, One-Man Show.

**DETROIT, MICH.** *Cyril's Studio Gallery*, Nov. 1-13: Drwgs by Nik Krevitsky. Nov. 14-27: Sculpt. by Bernard Goldman. Nov. 28-Dec. 11: Woodcuts by Art Danto.

*Detroit Institute of Arts*, to Nov. 21: Detroit Public Schools Exhib. To Nov. 16: Fifty Books of the Year (AFA). Nov. 12-Dec. 12: Ann. Exhib. of Mich. Artists.

**DUBUQUE, IOWA.** *Dubuque Public Library Art Gallery*, Nov. 14-Dec. 5: Ptg. and Prints from the Upper Midwest (AFA).

**EAST LANSING, MICH.** *Michigan State College*, Nov. 1-26: Latin Amer. Art (San Francisco Mus.). Latin Amer. Prints (Pan Amer. Union). Nov. 28-Dec. 15: 17 Amer. Photog. Nov. 28-Dec. 15: Staff Artists Exhib.

**EAST PORT CHESTER, CONN.** *Greenwich Library, New Lebanon Branch*, to Nov. 30: The New England Scene: Oils by John C. Allan.

**ELMIRA, N. Y.** *Arnot Art Gallery*, Nov. 1-30: Flower Ptg. by Marian Dadds.

**EUGENE, ORE.** *University of Oregon, School of Architecture and Allied Arts*, Nov. 2-18: Ptg. by Hassel Smith.

**FLINT, MICH.** *Flint Institute of Arts*, Nov. 1-21: Ptg. by Alma Bates Evans. Nov. 26-Dec. 24: 5th Ann. Print and Drwg Fair.

**FORT WAYNE, IND.** *Fort Wayne Art Museum*, Nov. 7-Dec. 19: Local Artists Exhib.

**GRAND RAPIDS, MICH.** *Grand Rapids Art Gallery*, Nov. 1-30: Reproductions for Your Home. Amer. Graphic Arts Competition.

**GRINNELL, IOWA.** *Grinnell College, Art Department*, Nov. 4-25: 25 and Under (AFA).

**HAGERSTOWN, MD.** *Washington County Museum of Fine Arts*, Nov. 1-9: Nat'l Amer. Art Week. Nov. 1-30: Selected Works from the Singer Coll. Nov. 4-25: Design in Nature (AFA).

**HARTFORD, CONN.** *Wadsworth Atheneum*, Nov. 12-Jan. 2: Thomas Cole, Centenary Exhib.

**HONOLULU, HAWAII.** *Honolulu Academy of Arts*, to Nov. 4: African Art. Nov. 4-Dec. 5: Ptg for Hawaiian Industry: The Hawaiian Pineapple Co. Coll. Polynesian Art. The Evolution of Abstraction.

**HOUSTON, TEX.** *Museum of Fine Arts of Houston*, to Nov. 14: This is Contemp. Art (Contemp. Art Assn.). Nov. 21-Dec. 12: 10th Tex. General. To Nov. 14: Ptg. by Alexander Altenburg. Book of Job by William Blake.

**INDIANAPOLIS, IND.** *Art Association of Indianapolis, John Herron Art Institute*, to Nov. 28: Etchgs by Goya. Lithographs by Matisse. Nov. 7-Dec. 12: Early European Tapestries. Nov. 15-Dec. 15: European Porcelain from Local Homes.

**JACKSONVILLE, ILL.** *David Strawn Art Gallery*, Nov. 4-25: Diverse Vision in New England.

**KANSAS CITY, MO.** *Kansas City Art Institute*, to Nov. 30: 19th Cent. Amer. Ptg. Nov. 26-Dec. 31: Ptg. and Drwgs by Eugene Berman. Fine Design in Kansas City Shops.

*William Rockhill Nelson Gallery of Art*, Nov. 3-30: Chinese Frescos, Retrospective Exhib. of Ptg. by Ernest Blumenschein.

**KENNEBUNK, ME.** *Brick Store Museum*, Nov. 1-28: Photog. Exhib. on Atomic Energy (LIFE).

**LAGUNA BEACH, CALIF.** *Laguna Beach Art Association*, Nov. 1-30: Oils by Joshua Meador. Calif. W'col Soc. Members Nov. Exhib. of Oils, W'cols, Pastels, Sculpt.

**LAWRENCE, KANS.** *Museum of Art, University of Kansas*, Nov. 1-30: Exhib. of the Kansas State Federation of Artists.

**LOS ANGELES, CALIF.** *Dalzell Hatfield Galleries*, Nov. 15-Dec. 25: Recent Ptg. by Gladys Lloyd Robinson. *James Vigeveno Galleries*, to Nov. 15: Grandma Moses. Nov. 15-Dec. 31: Christmas Exhib. Mod. French and Amer. Ptg.

*Los Angeles County Museum*, to Nov. 8: French Prints. Nov. 5-Dec. 5: Wm. Blake Engrvs and Drwgs. Early Chinese Ptg.

**LOUISVILLE, KY.** *J. B. Speed Art Museum*, to Nov. 23: Ghosts Along the Mississippi (AFA). Nov. 9-30: L. Moholy-Nagy Mem. Exhib. (AFA). *University of Louisville, Hite Art Institute*, to Nov. 20: Architectural Drwgs of Valadiev (1762-1839). To Dec. 20: David Smith's Medals for Dishonor.

**MADISON, WIS.** *Wisconsin Union Art Gallery, University of Wisconsin*, to Nov. 14: Frank Lloyd Wright. Nov. 5-21: Ptg. and Prints by Josef Albers. Nov. 23-Dec. 16: Wis. Centennial Art Exhib.

**MANCHESTER, N. H.** *Currier Gallery of Art*, to Nov. 16: Ptg. of John Sloan (AFA). Nov. 7-28: Ann. Exhib., Members N. H. Art Assn. Nov. 16-Dec. 7: 19th Cent. French Ptg. (AFA).

**MASSILLON, OHIO.** *Massillon Museum*, Nov. 1-Dec. 1: 13th Ann. Nov. Show for Present and Former Residents of Ohio.

**MEMPHIS, TENN.** *Memphis Academy of Arts*, Nov. 5-Dec. 5: Sculpt. in Plastics by Leo Amino. Prints by Josef Albers.

**MILWAUKEE, WIS.** *Chapman Memorial Library, Milwaukee-Downer College*, Nov. 1-25: Designs for Textiles and Wallpapers.

*Milwaukee Art Institute*, to Nov. 15: Survey of French Impressionism. Nov. 19-Dec. 24: Pepsi-Cola 5th Ann. Exhib.

**MINNEAPOLIS, MINN.** *Minneapolis Institute of Arts*, to Nov. 15: The History of Artemisia: Ten Pre-Gobelin Tapestries. Nov. 3-18: Ptg. from Berlin Museums.

*University of Minnesota, School of Architecture*, Nov. 16-Dec. 7: St. Louis' Jefferson Mem. Competition (AFA). *University of Minnesota, University Gallery*, to Nov. 5: Tools and Materials of the Artist. Nov. 15-Dec. 31: Space in Sculpt.

**MONTCLAIR, N. J.** *Montclair Art Museum*, to Nov. 28: 18th Ann. New Jersey State Exhib.

**MONTEREY, CALIF.** *Pat Wall Gallery*, to Nov. 6: Edward Brett and Cole Weston, Photos. Nov. 7-27: Ptg. by William Justema.

**MUSKEGON, MICH.** *Hackley Art Gallery*, to Nov. 7: High School Camera Club Show. Nov. 1-20: Symbolism in Ptg. Nov. 23-Indef.: Muskegon Stamp Club Ann.

**NEWARK, N. J.** *Newark Museum*, to Nov. 30: Seeing Mod. Art. The Amer. Scene in Decorative Arts. Nov. 4-Jan. 3: Decorative Arts Today. Nov. 20-Indef.: A Group of New Jersey Artists.

*Rabin and Krueger Gallery*, Nov.: Ptg. by 3 N. J. Artists: Joe Van Ramp, Louis Spindler and Adolph Konrad.

**NEW BRITAIN, CONN.** *Art Museum of the New Britain Institute*, Nov. 6-20: Dioramas of Alice in Wonderland and Dickens Characters. Nov. 13-Dec. 4: Ptg. by the Moore Family.

**NEW BRUNSWICK, N. J.** *Rutgers University*, Nov. 1-20: Sculpt. by John Waseley. Ptg. by H. R. Kniffin, J. Bradshaw and G. Holton.

**NEW HAVEN, CONN.** *Yale University Art Gallery*, to Nov. 28: Conn. Arts Assn. Exhib.

**NEW LONDON, CONN.** *Lyman Allyn Museum*, Nov. 4-25: Ptg. for You (AFA). To Nov. 26: Semi-Antique Rugs (AFA).

**NEW ORLEANS, LA.** *Isaac Delgado Museum*, to Nov. 15: Contemp. Painters (MMA).

**NEW YORK, N. Y.** *A.C.A.*, 63 E. 57, to Nov. 6: Ptg. by Sylvia Carewe. Nov. 1-13: Amer. Group. Nov. 15-Dec. 4: Ptg. by Harry Gottlieb.

*Acquavella*, 38 E. 57, Nov.: Selected Old Masters. *American British Art Center*, 44 W. 56, Nov. 2-20: Ptg. by William Merritt Chase. Nov. 8-20: W'cols by Staats Cotsworth. Nov. 29-Dec. 24: W'cols by Cecilia Hubbard.

*Artists' Gallery*, 61 E. 57, to Nov. 5: Ptg. by John Grillo. Nov. 6-26: Ptg. by Bernard O'Hara. Nov. 27-Dec. 17: Joseph Meierhans.

*Associated American Artists*, 711 Fifth Ave., to Nov. 13: Ptg. by Fletcher Martin. Nov. 15-Dec. 4: Ptg. by Edward Millman.

*Babcock*, 38 E. 57, to Nov. 13: 19th and 20th Cent. Amer. Ptg. Nov. 15-Dec. 4: Ptg. by Longsdon.

*George Binet*, 67 E. 57, to Nov. 11: Oils by Stefano Cusumano. Nov. 12-Dec. 1: Oils by F. R. Ferryman.

*Brooklyn Museum*, Eastern Parkway, to Nov. 11: What Cortes Found in Mexico. Nov. 3-Jan. 16: German Expressionism in Prints. Nov. 19-Jan. 16: The Coast and the Sea, Survey of Amer. Marine Ptg.

*Buchholz*, 32 E. 57, to Nov. 13: 50 Drwgs by Paul Klee. Nov. 16-Indef.: Graham Sutherland.

*Carlsbach*, 937 3d Ave., to Nov. 13: Carl Pedszus. Nov. 15-Dec. 4: Alan Wood-Thomas.

*Downtown*, 43 E. 51, to Nov. 13: New Ptg. by Karl Zerbe. Nov. 16-Dec. 4: New Ptg. by Wesley Lea.

*Durand-Ruel*, 12 E. 57, Nov. 8-30: Ptg. by Walt Kuhn. *Ward Eggleston*, 161 W. 57, to Nov. 6: Ptg. by Emily Lowe. Nov. 8-20: Oils by Irina Blaine. Nov. 15-27: Oils by Margaret Yard Tyler.

*Eighth Street*, 33 W. 8, Nov. 1-14: Gotham Painters. Nov. 15-30: Knickerbocker Artists.

*Feigl*, 601 Madison Ave. to Nov. 3: Oil Ptg. by Hazel Slaughter.

*Friedman*, 20 E. 49, Nov. 1-Dec. 1: Albert Paolo Gavaschi. *Galerie St. Etienne*, 46 W. 57, to Nov. 13: Masterworks by Kaethe Kollwitz.

*Garret*, 47 E. 12, to Dec. 23: John Sutton and Raymond Nash.

*Grolier Club*, 47 E. 60, Nov. 19-Dec. 31: Amer. Women Writers. *Jane Street*, 760 Madison Ave., to Nov.: Louisa Matthias-dottir.

*Kennedy*, 785 Fifth Ave., Nov. 1-30: Amer. Naval Prints. *Kleeman*, 65 E. 57, Nov. 1-30: Sculpt. by Mitzi Solomon. Mod. French Ptg. and Prints.

*Kraushaar*, 32 E. 57, to Nov. 13: Ptg. by Kenneth Evett. Nov. 15-Dec. 4: W'cols by Harriette G. Miller. *Laurel*, 108 E. 57, Nov. 1-20: Ptg. by Gabor Peterdi. Nov. 22-Dec. 13: Andre Razc.



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## CALENDAR Continued

Mortimer Levitt, 16 W. 57, Nov. 1-27: Oils and W'cols by Edwin Avery Park. Nov. 29-Dec. 31: Oils by Everett Spruce.

Joseph Luyber, 112 E. 57, to Nov. 13: Victor Tischler. Macbeth, 11 E. 57, to Nov. 13: Oils and W'cols by Ogden M. Pleissner. Nov. 15-Dec. 4: Temperas and W'cols by Andrew Wyeth.

Pierre Matisse, 41 E. 57, Nov. 3-27: Recent Ptg by Marc Chagall.

Metropolitan Museum of Art, Fifth Ave. at 82, to Nov. 21: Contemp. Chinese Ptg. To Nov. 28: Our Navy: Its Progress from the Revolution to World War II. Nov. 24-Jan. 9: Textiles, 1948. Nov. 1-Indef.: From Casablanca to Calcutta: The Arts of North Africa, the Near and Middle East. E Pluribus Unum: The New Nation, 1783-1800.

Milch, 55 E. 57, to Nov. 13: Ptg by Ernest Lawson. Nov. 15-27: Sculpt. by Eleanor M. Mellon.

Morgan Library, 29 E. 36, to Dec. 4: Mesopotamian Art in Cylinder Seals.

Museum of the City of New York, Fifth Ave. and 103, to Nov. 3: Inside Central Park. Nov. 10-Indef.: The Town in Cartoons by John H. Cassel. Nov. 23-Indef.: Schooldays—A History of Education in New York City

Museum of Modern Art, 11 W. 53, to Nov. 28: Collage. Sculpt. of Elie Nadelman. Photo Secession and Camera Work. Nov. 4-28: United Neighborhood House. Nov. 10-Jan. 9: Timeless Elements in Mod. Art. Nov. 10-Jan. 2: Art for Christmas.

National Academy of Design, 1083 Fifth Ave., Nov. 5-18: Soc. of Amer. Etchers, Gravers, Lithographers, and Woodcutters, 33rd Ann.

National Serigraph Society, 38 W. 57, to Nov. 20: Second Ann. Ptg by Printmakers. Nov. 22-Dec. 31: Serigraphs for Christmas.

New Art Circle, 41 E. 57, Nov.: Gloria Stokowska.

Newhouse, 15 E. 57, to Nov. 16: Fine Old Masters of the 17th and 18th Centuries: Dutch, Eng. and French.

New School for Social Research, 66 W. 12, to Nov. 12: Spiral Group. Nov. 15-30: Oils and Drwgs by Paul Feeley.

New York Historical Society, 170 Central Park West, to Mar. 13: The Gold Rush. Nov. 16-Jan. 16: Early Amer. Children's Portraits.

New York Public Library, 476 Fifth Ave., to Dec. 31: Historical Views of New York City. Anniversaries—Books Published in 1648, 1748, 1848. Five Centuries of French Books and Prints. Contemp. Amer. Art.

Niveau, 63 E. 57, to Nov. 6: Raoul Dufy. Nov. 9-25: Romare Bearden.

Passedoit, 121 E. 57, Nov. 8-27: Strictly Watery—Ptg by Jean Guerin. To Nov. 6: Ptg by William Lester.

Perls, 32 E. 58, Nov. 1-27: Recent Ptg by Suzanne Eisen-dieck. Nov. 29-Dec. 31: 12th Ann. Holiday Show for the Young Collector.

Riverside Museum, 310 Riverside Drive, to Nov. 7: North-west W'cols Soc. Nov. 14-Dec. 7: Creative Art Associates. Bertha Schaefer, 32 E. 57, to Nov. 13: Drwgs and Sculpt. by Michael Lekakis. Nov. 15-Dec. 4: Pottery, Jewelry and Needlework.

Schaeffer, 52 E. 58, to Nov. 6: Old Master Ptg and Drwgs. Sculptors Gallery, Clay Club Sculpture Center, to Nov. 6: Sculpt. by C. Ludwig Bromme. Nov. 8-Dec. 4: Sculpt. by Cerny, Hartwig and Winkel.

Jacques Seligmann, 5 E. 57, Nov. 4-27: Early Ptg by Vuillard.

E. and A. Silberman, 32 E. 57, Nov. 1-30: Flemish and Spanish Ptg of the 15th and 16th Cent.

Van Diemen, 21 E. 57, to Nov. 4: New W'cols by Charlotte Berend. Nov. 6-20: Ptg by Basil Martin. Nov. 23-Dec. 7: Ptg by Martha Salemm.

Weyhe, 794 Lexington Ave., to Nov. 3: Mobiles and Ptg by Cherry. Nov. 8-30: Ptg by Joseph Gerard.

Whitney Museum of Art, 10 W. 8, to Nov. 7: Sculpt., Ptg., W'cols and Drwgs from the Permanent Coll. Nov. 13-Jan. 2: 1948 Ann. Exhib. of Contemp. Amer. Ptg.

Wildenstein, 19 E. 64, Nov.: Loan Exhib. of Italian 19th Cent. Ptg.

Willard, 32 E. 57, to Nov. 6: Louis Schanker.

NORFOLK, VA. Norfolk Museum of Arts and Sciences. Nov. 7-28: Tibetan Ptg and Sculpt. Nov. 14-Dec. 5: Ptg by Margaret Kimborough.

NORMAN, OKLA. Museum of Art, University of Oklahoma, Nov. 1-15: Pottery by John Strange. Nov. 6-20: French Landscapes (MMA). Nov. 21-Dec. 11: A Mural in the Making.

NORTHAMPTON, MASS. Smith College Museum of Art, to Nov. 8: The World of Illusion (MOMA).

NORWICH, CONN. Slater Memorial Museum, Nov. 10-30: 22 Contemp. Painters of the Western Hemisphere.

OAKLAND, CALIF. Oakland Art Gallery, to Nov. 7: Ann. Exhib. of W'cols, Pastels, Drwgs and Prints. Nov. 14-Dec. 5: Ptg by Artist Members of The Nat'l League of Amer. Pen Women.

Mills College Art Gallery, to Nov. 7: Photos of the Frescoes of the Lacondan Indians in Southern Mex. Etchs by Racz of the Prophet Statues by Alejandrinho. The Age of Exploration.

OVERLIN, OHIO. Allen Memorial Art Museum, Oberlin College, Nov. 1-Indef.: Tapestries, 15th and 16th Cent. Lent by French and Co.

OKLAHOMA CITY, OKLA. Oklahoma Art Center, Nov. 7-29: Ann. Assn. of Okla. Artists.

OMAHA, NEBR. Society of Liberal Arts, Joslyn Memorial, to Nov. 14: Time, Space and Maps. Nov. 1-30: Houses, U.S.A. (LIFE mag.). Nov. 24-Jan. 2: Dwight Kirsch, One-Man Show. 2nd Ann. Exhib. of Advertising Art. Nov. 24-Dec. 12: 3rd Ann. Internat'l Salon of Photog.

OXFORD, MISS. Mary Buie Museum, to Nov. 29: John McCrady, One-Man Show. Western College, Nov. 9-30: Early 20th Cent. Amer. W'cols (AFA).

PASADENA, CALIF. Pasadena Public Library, Nov. 15-Dec. 6: Book Jackets (AFA).

PHILADELPHIA, PA. American Swedish Historical Foundation, Nov. 1-Dec.: Orrefors Glass Exhib.



Springfield Museum of Fine Arts, Springfield, Massachusetts

Contemporary Art Association, to Nov. 5: Oils and Sculpt by Members. Nov. 8-26: Decorative Arts. Nov. 29-Dec. 17: W'cols.

Pennsylvania Academy of Fine Arts, Nov. 7-Dec. 12: 46th Ann. W'col and Print and 47th Ann. Miniatures Exhib.

Philadelphia Art Alliance, to Nov. 4: Ptg by Sarah Rouch Cummings. To Nov. 14: Monotypes and Woodcuts by Antonio Frasconi. To Nov. 21: Oils by Paul Darrow.

Contemp. Crafts Exhib. and Sale. Ptg by Jessie Drew Bear. Nov. 2-21: Illustrations by Rene Robert Bouche.

Nov. 6-Dec. 2: Ptg by Vera White. Nov. 16-Dec. 5: Stag Models. Nov. 23-Dec. 12: Oils by Ben Shahn. Nov. 23-Dec. 26: Ptg by Martin Jackson.

Philadelphia Museum of Art, Nov. 13-Dec. 5: Glass.

Print Club, to Nov. 5: Prints by Maxil Ballinger, Harry Brodsky, Paul Darrow and Walter Reinsel. Nov. 11-Dec. 5: Drwgs and Ptg by Walter Stuempfig.

PITTSBURGH, PA. Carnegie Institute, to Dec. 12: Ptg in the U. S., 1948. To Dec. 31: Exhib. of Current Amer. Prints.

PITTSFIELD, MASS. Berkshire Museum, Nov. 2-30: W'cols by Eliot P. Beveridge. Nature Photos.

PORTLAND, ORE. Portland Art Museum, to Nov. 28: Spanish Masters of 20th Cent. Nov. 10-Dec. 10: Ptg by U. of Calif. Faculty. Nov. 15-Dec. 15: Ore. Guild of Painters and Sculptors. Nov. 14-Dec. 5: Illus. for Children's Books.

POUGHKEEPSIE, N. Y. Vassar College Art Gallery, to Nov. 5: 19th Cent. French Ptg (AFA). Nov. 9-30: Abstract and Surrealist Amer. Art (AFA).

PROVIDENCE, R. I. Providence Art Club, Nov. 2-14: 70th Ann. Exhib. Nov. 16-28: Foster Caddell, Jr.

Rhode Island School of Design Museum, to Jan. 3: Models of LIFE Houses. Nov. 7-21: Providence City Plan Housing, Recreation, Traffic, Parking.

RACINE, WIS. Charles A. Wastum Museum of Fine Art, Nov. 14-Dec. 31: Racine Painters.

RALEIGH, N. C. State Art Gallery, to Nov. 13: Contemp. Argentine Art. Nov. 15-30: Raleigh Camera Club Ann.

READING, PA. Public Museum and Art Gallery, to Nov. 21: 21st Ann. Regional Exhib.

RICHMOND, IND. Art Association, Nov. 1-22: 50th Ann. Exhib. of Ptg by Richmond Painters.

ROCHESTER, N. Y. Rochester Memorial Art Gallery, Nov. 9-30: Mod. Jewelry Under Fifty Dollars (AFA). Rundel Gallery, Rochester Public Library, Nov. 4-30: Oil by Carl Peters. Oils, W'cols and Sketches by Sylvia Reid Davis.

ROCKFORD, ILL. Rockford Art Association, Nov. 1-Dec. 5: Scenes Around Rockford. Nov. 1-Dec. 5: Poetry Exhib.

RUSTON, LA. Louisiana Polytechnic Institute, to Nov. 5: Five Amer. Painters (AFA).

SACRAMENTO, CALIF. E. B. Crocker Art Gallery, Nov. 1-Dec. 1: Northern Calif. Arts. Etchs by Max Pollak Ptg and Drwgs by Old Masters. Calif. School.

STATEN ISLAND, N. Y. Staten Island Museum, to Nov. 17: Ann. Members' Exhib. Nov. 21-Dec. 18: Mem. Exhib. of Work by Frederick W. Kost.

ST. LOUIS, MO. Carroll-Knight Gallery, to Nov. 1: Stephen Greene, Walter Stuempfig and William Fett. Nov. 17-Dec. 1: Boris Lovet Lorsk.

City Art Museum, to Nov. 30: Japanese Prints. Nov. 6-21: Miss. Valley Internat'l Salon of Photog. Nov. 1-26: Studio Group.

ST. PAUL, MINN. St. Paul Gallery and School of Art, to Dec. 12: Designs for Living, 1948.

ST. PETERSBURG, FLA. Art Club of St. Petersburg, to Nov. 13: W. R. Locke, One-Man Show.

SAN ANTONIO, TEX. Witte Memorial Museum, to Nov. 7: 10th Tex. General. Nov. 14-28: Ptg by Jean Charlot. Serigraphs from Nat'l Serigraph Soc.

SAN DIEGO, CALIF. Society of Fine Arts Gallery, Nov. 14-Dec. 5: Guatemala (AFA). To Nov. 25: Monotypes by Federico Cantu. Nov. 15-Dec. 31: Survey of Japanese Prints. Nov. 1-30: Business Men's Art Club Exhib.

SAN FRANCISCO, CALIF. San Francisco Museum of Art, to Nov. 14: 12th Ann. W'col Exhib. of the San Francisco Art Assn. To Nov. 7: First Ann. Exhib. of Advertising Art. Bay Region Rental Gallery of Ptg and Sculpt. Sculpt. and Hydrocals by Adaline Kent. Nov. 12-Dec. 19: 23rd Ann. Exhib., San Francisco Women Artists. Nov. 9-Dec. 12: Ptg by Gordon Onslow-Ford. Nov. 19-Dec. 24: Landscape Architecture.

SAN JOSE, CALIF. San Jose State College, Nov. 1-15: Prairie Printmakers.

SAN MARINO, CALIF. Huntington Library and Art Gallery, Nov.: Lithographs by Honoré Daumier.



# CALENDAR Continued

**SANTA BARBARA, CALIF.** Santa Barbara Museum of Art, to Dec. 1: Nat'l Drwg Exhbi.

**SANTA FE, N. M.** Museum of New Mexico, Nov. 12-26: An Exhbi. of Tempera Ptg at Alamogordo. Nov. 7-21: An Exhbi. of Color Prints, Socorro. To Nov. 14: Blumenschein Retrospective Exhbi., Carlsbad. Nov. 21-Dec. 5: New Mexico Landscape, Las Cruces. Fantasy in New Mexico Art, Hobbs.

**SARATOGA SPRINGS, N. Y.** Skidmore College, to Nov. 19: The Painter Looks at People (MOMA). Nov. 29-Dec. 15: Ptg by Dorothy Dehner.

**SCRANTON, PA.** Everhart Museum of Natural Science and Art, Nov. 1-30: Ascher Scarves. Morley-Fletcher Textiles.

**SEATTLE, WASH.** Henry Gallery, University of Washington, Nov. 1-30: Jean Varda Collages. Katherine Westphal, One-Man Show. Caroline Schneider, Print Coll. Japanese Peasant Ceramics. Amber Eustus, Drwgs and W'cols.

Seattle Art Museum, to Nov. 7: 34th Ann. Exhbi. N. W. Artists. N. W. Printmakers Purchase Prizes. Purchase Prizes from Previous N. W. Annuals, Nov. 11-Dec. 5: Wash. State Capitol Mural Competition. Mod. French Prints.

**SIoux CITY, IOWA.** Sioux City Art Center, Nov. 11-Dec. 10: 4th Ann. Iowa W'col Show.

**SPRINGFIELD, ILL.** Illinois State Museum, to Nov. 30: Sculp. by Sylvia Shaw Judson. Nov. 14-Dec. 31: Ptg by Robert Hooton.

Springfield Art Association, Nov. 1-30: Sculp. by Marvin Martin.

**SPRINGFIELD, MASS.** George Walter Vincent Smith Art Gallery, Nov. 4-28: Fla. Gulf Coast Exhbi. Nov. 7-28: Lemuel Palmer. Selected Drwgs from Mus. Class.

Springfield Museum of Fine Arts, to Nov. 7: Special Loan Exhbi. of Fine Ptg in Honor of the Museum's 15th Anniversary. Nov. 7-28: Springfield Art League Exhbi.

**SPRINGFIELD, MO.** Springfield Art Museum, to Nov. 14: Making of a Mural.

**SYRACUSE, N. Y.** Syracuse Museum of Fine Arts, Nov. 7-Dec. 12: 13th Ceramic Nat'l.

**TOLEDO, OHIO.** Toledo Museum of Art, Nov.: Amer. Decorative Arts, 1720-1820. Toledo Mus. Coll. of Colored Reproductions of Ptg. Work of Toledo Weavers Guild.

**TOPEKA, KANS.** Mulvane Art Museum, Nov. 17-Dec. 17: Second Ann. Exhbi. of Oil Ptg by Artists of the Missouri Valley.

**TRENTON, N. J.** New Jersey State Museum, to Nov. 28: Archeology in N. J.

**TULSA, OKLA.** Philbrook Art Center, to Dec. 5: Today's Foremost Amer. Painters as Voted by U. S. Mus. Directors. Selections from Clubb Coll. Works by the Art Faculty of the U. of Tulsa.

**UNIVERSITY, LA.** Louisiana State University, Department of Fine Arts, to Nov. 12: Ptg by Carl Fortes. One-Man Show. Nov. 15-Dec. 4: What is Mod. Design (MOMA).

**URBANA, ILL.** University of Illinois, to Nov. 5: St. Louis' Jefferson Mem. Competition (AFA).

**UTICA, N. Y.** Munson-Williams-Proctor Institute, Nov. 7-28: The Arts of Early Utica. Carrier and Ives Prints. Creative Photog.

**WASHINGTON, D. C.** Barnett Aden Gallery, Nov.: Exhbi. of Ptg. of Contemp. Religious Art.

Corcoran Gallery of Art, to Nov. 7: Sculp. and Drwgs by L. d'Ebneth. To Nov. 16: Herat Rugs in Clark Coll. To Nov. 14: Second Brooklyn Mus. Print Ann. Nov. 12-Dec. 18: Third Ann. Exhbi. of Work by Artists of Washington and Vicinity. To Nov. 13: Contemp. Amer. Prints (AFA). Howard University Gallery, to Nov. 4: Book Jackets (AFA). Library of Congress, to Nov. 28: Birth of United Nations Document. To Feb. 11: Oregon Centennial of Settlement Exhbi. Photog. Exhbi.

Phillips Memorial Gallery, to Nov. 7: 50 Drwgs by Matisse (AFA).

Textile Museum, to Nov. 19: An Exhbi. of Drwgon Rugs.

Whyte Gallery, Nov. 6-30: Ptg by Kenneth Stubbs.

**WELLESLEY, MASS.** Wellesley College Library, to Nov. 4: Fifty Books of the Year, 1948 (AIGA).

**WEST PALM BEACH, FLA.** Norton Gallery and School of Art, Nov. 19-Dec. 12: Exhbi. by Faculty Members of the Norton School of Art.

**WICHITA, KANS.** Wichita Art Association, to Nov. 10: Wichita Artist Guild. Nov. 11-Dec. 1: Ptg of Missouri Scenes. Nov. 14-Dec. 1: Prairie W'col Show.

Wichita Art Museum, Nov. 17-30: Wichita Women Artists, 20th Cent. Club.

**WILLIAMSTOWN, MASS.** Lawrence Art Museum, Williams College, Nov. 2-24: Master Drwgs from the Fogg Art Museum.

**WILMINGTON, DEL.** Society of Fine Arts, Nov. 7-Dec. 5: 35th Ann. Del. Show.

**WINNIPEG, MANITOBA.** Winnipeg Art Gallery Association, Nov. 10-Dec. 5: Significant War Scenes by Battlefield Artists (AFA).

**WORCESTER, MASS.** Worcester Art Museum, Nov. 10-Jan. 2: Amer. Ptg of Today.

**WOODSTOCK, N. Y.** Rudolph Galleries, Nov. 1-30: Special W'col and Sculp. Exhbi. of Woodstock Artists.

**YOUNGSTOWN, OHIO.** Butler Art Institute, Nov. 12-Dec. 12: Contemp. Ptg. Nov. 4-25: Hawaii (AFA).

**ZANESVILLE, OHIO.** Art Institute, Nov. 1-30: Amer. Architectural Drwgs by Milton S. Osborne.

# Where to Show

## NATIONAL

**BATON ROUGE, LA.** Graduate Fellowships in painting, sculpture, graphic arts, art education, design and art history for the academic year 1948. For further information write Ralph L. Wickisher, Dept. of Fine Arts, Louisiana State University.

**BOSTON, MASS.** 16th Annual Exhibition, Paine's of Boston, Jan. 10-29. Boston Society of Independent Artists, Inc. Open to all artists. Media: oil, water color, sculpture and prints. Membership dues \$5.00. Work due Nov. 13. For further information write Miss Jessie G. Sherman, 27 West Cedar St.

**NEW YORK, N. Y.** Audubon Artists 7th Annual Exhibition, Dec. 2-15. National Academy Galleries. Open to all artists. All media. Jury. Prizes. Fee \$3. Entry cards due Nov. 19. Work due Nov. 22. For further information write Ralph Fabri, 1083 Fifth Ave.

Rome Prize Fellowships 1949-1950. 14 fellowships for mature students and artists capable of doing independent work in architecture, landscape architecture, musical composition, painting, sculpture, history of art and classical studies. Total estimated value of each fellowship about \$3,000. Open for one year beginning Oct. 1, 1949. Application blanks due Feb. 1. For further information write to Exec. Sec'y, American Academy in Rome, 101 Park Ave.

## REGIONAL

**OMAHA, NEBR.** 16th Annual Six State Exhibition. Feb. 2-Mar. 13. Joslyn Memorial Art Museum. Open to artists living in Colo., Iowa, Kans., Mo., S. Dak. and Nebr. Media: oil, water color, tempera, gouache, sculpture. Entries due Jan. 17. For further information write Joslyn Memorial Art Museum.

**SPRINGFIELD, MASS.** 13th Annual Exhibition of the Springfield Art League. Mar. 6-27. Springfield Museum of Fine Arts. Open to members. Membership \$4.00. Media: oil, water color, sculpture, prints and drawings. Jury. Prizes. Entry cards and work due Feb. 27. For further information write Miss Jessie C. Morse, 62 Jefferson Ave.

**TUSCALOOSA, ALA.** 9th Annual Jury Exhibit. Feb. 6-28. University of Alabama. Water Color Society of Alabama. Open to all artists. Media: transparent and opaque water color. Jury. Prizes. Entry cards and work due Jan. 6. For entry blanks and further information write Mrs. Rosalie Pettus Price, Water Color Society of Alabama, 300 Windsor Drive, Birmingham 9, Ala.

**YOUNGSTOWN, OHIO.** 14th Annual New York Show. Jan. 1-30. Butler Art Institute. Open to present and former residents of Ohio, Penna., Va., W. Va., Mich., Ind., Wash., D. C. Media: oil and water color. Jury. Prizes. Entries due Nov. 14-Dec. 12. For further information write Butler Art Institute, 524 Wick Ave.

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